

# Dramatic Mirror

JUNE 26, 1920

THE SCREEN AND STAGE WEEKLY

ILLUSTRATED

20c - EVERY FRIDAY



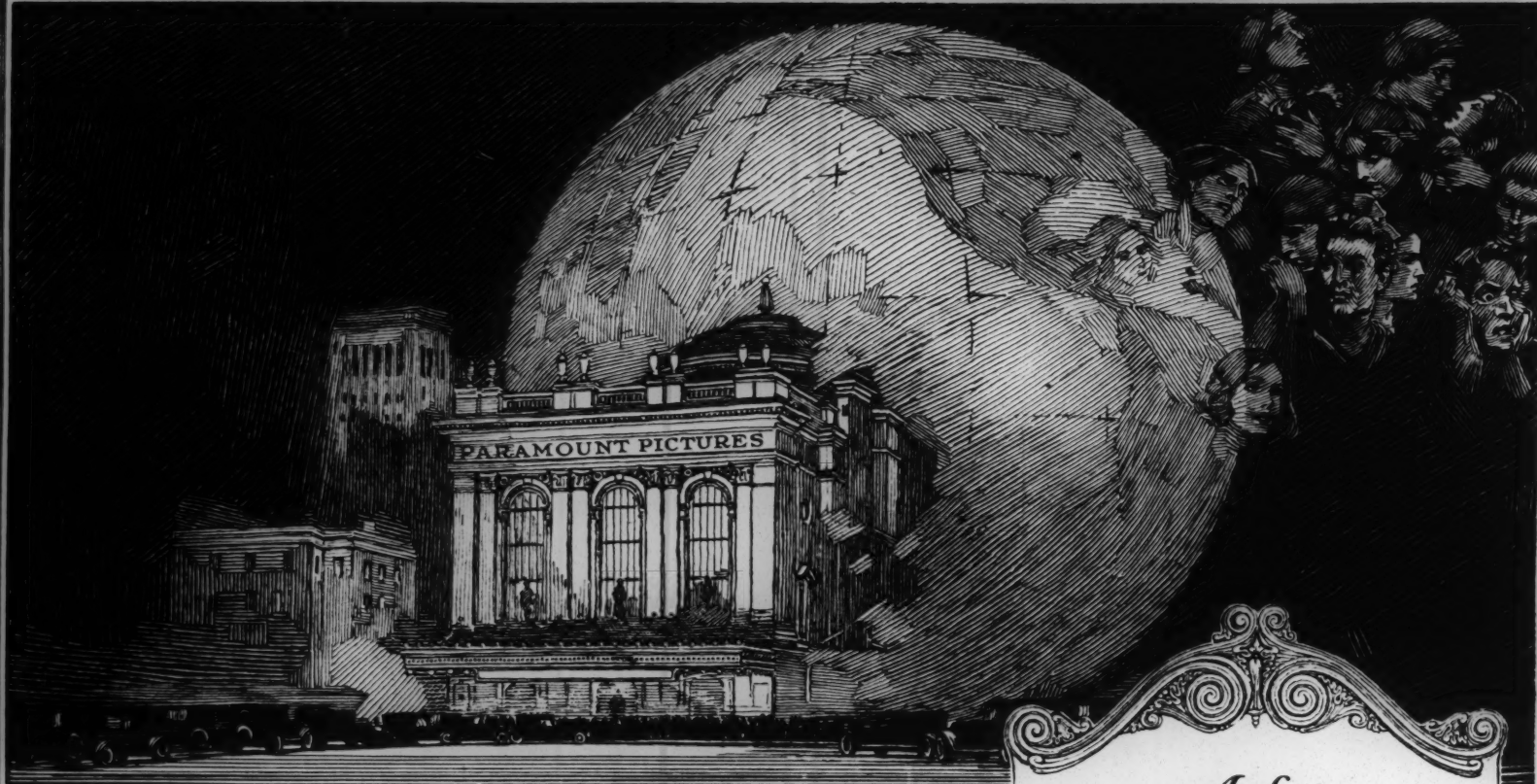
**HAROLD LLOYD**  
Tells How to Get a Laugh

♦ ♦ ♦  
Summertime on Broadway  
by **L. R. REID**

**VIOLA DANA**

Appearing in new big  
special productions for  
Metro.

**"Passers-By"**  
by **J. STUART BLACKTON**



*The dusk is a-thrill with pleasure  
and the whole world sails in view*

THE world of romance is yours tonight—any night. There's a party this evening at a fifty-thousand-dollar apartment on Fifth Avenue. Attend it, with Paramount. Great doings!

There's a lordly yacht sailing the southern seas with Wealth, Beauty (and maybe a Beast) aboard. Play stow-away with Paramount, and watch the skein of events unwind!

There's a shot in the dark and a clatter of hoofs on the windswept western plains.

There's a burst of laughter . . . . . a mist of tears . . . . . hopes . . . . . loves, and the deep, bell note of tragedy!

With eyes to see, the gates of romance are open to you right now.

"The whole world sails in view" at the theatre that shows Paramount Pictures. "The dusk is a-thrill with pleasure," at the theatre that proclaims

*"It's a Paramount Picture"*—in lobby, advertisement and poster.

**Paramount  
Pictures**



FAMOUS PLAYERS-LASKY CORPORATION  
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General  
NEW YORK



*A few*  
OF THE LATEST  
PARAMOUNT PICTURES

ALPHABETICALLY LISTED

JOHN BARRYMORE in  
"DR. JEKYLL AND MR. HYDE"  
Directed by John S. Robertson

—  
"THE COPPERHEAD"  
With Lionel Barrymore  
Directed by Charles Maigne

—  
CECIL B. DeMILLE'S  
Production  
"WHY CHANGE YOUR WIFE?"

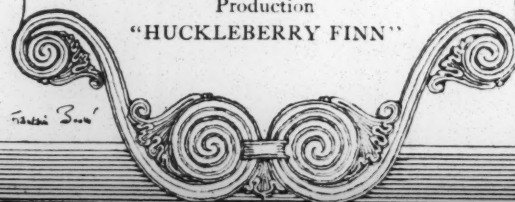
—  
"EVERYWOMAN"  
Directed by George H. Melford  
With All Star Cast

—  
GEORGE FITZMAURICE'S  
Production  
"ON WITH THE DANCE!"

—  
WILLIAM S. HART in  
"THE TOLL GATE"  
A William S. Hart Production

—  
GEORGE H. MELFORD'S  
Production  
"THE SEA WOLF"

—  
WILLIAM D. TAYLOR'S  
Production  
"HUCKLEBERRY FINN"





# Overheard in the Lobby



"MY LORD BUT HE'S HOMELY, GERT"

"SAY NELL, IF I COULD FIND A MAN LIKE HIM—  
HONEST HE MAKES ME SICK OF  
THESE 'HEROES' "

"WHERE'S YOUR HANDKERCHIEF, JIM  
MINE'S SO WET—  
HE'S SO LIKE YOUR FATHER  
WHEN YOU WERE A LITTLE FELLOW"



"Say DAD.—IF I HAD A PONY LIKE THAT  
MAN'S LITTLE BOY,—AND YOU HAD  
A HORSE AND WE HAD SOME ROPE -- "

"TELL YOU WHAT, MA, I WOULD'NT  
HAVE MISSED THAT PICTURE  
FOR A FARM—THE WHOLE  
FAMILY COMES HEREFTER  
WHENEVER WILL ROGERS  
COMES TO TOWN — "



**A** new type of star—so new that at first audiences gasped. That man a hero! That homely, awkward man!

Will Rogers has gone straight to the hearts of America.

That same uncouth simplicity—that dry whimsical humor—that great-hearted tenderness that made Abraham Lincoln the most beloved American.

It was Goldwyn that discovered Will Rogers. Quick to read the public's desires in stars and in stories—Goldwyn produces the pictures you always enjoy.



## GOLDWYN PICTURES



### **NAZIMOVA**

*The remarkably versatile Russian star whose pictures for Metro have been without exception of the first rank. Her most recent film drama is an adaptation of Frank Danby's famous novel "The Heart of a Child"*



# Broadway Buzz

FROM LOUIS R. REID

**THEY** shall pass! Thus does New York welcome the French invasion headed by Mlle. Spinelly and including Delysia and Madelon La Varre. Paris will be dull next season. Can we not send her Theda Bara, Ann Pennington and Delyle Alda as exchange actresses?

Mrs. Babe Ruth also hits well. She knocked the family bank roll for \$840. last week in Waterbury, Conn., by purchasing forty spring and summer hats.

**Why Isn't a Musical Comedy** written of the Paris Bluebeard who won the world's record for proposals, having promised marriage to 283 women? Of course, such a piece would reach the proportions of a spectacle with such a large cast and would require an especially spacious theater for its presentation. But think of the crowds that would attend a play which truthfully announced 283 women in the cast!

## Stranger Than Fiction

No author yet has written, In all stage history, As tense a melodrama, As the Elwell mystery.

## There's a Personal Liberty Campaign in London, Too

and what do you think it concerns? Candy . . . no less. Playgoers all over the city and in fact in all parts



of Great Britain are being mobilized for a postcard attack on the House of Commons seeking the removal of the restrictions against the sale of candy in theaters. Other determined efforts are to be employed to giving relief in what is described as "clearly an outrage on the liberties of the people."

## What is New York's Loss

is Miami's gain. The Florida city now has a population of 25,549, an increase of 24,073, or 440 per cent., over previous figures. It is plain that W. H. Anderson and "Pussyfoot" Johnson must bring about some legislation to stop the growth of towns within close proximity of Havana.

Look out for Dr. Pease! He has added to his crusading activities. His labors to stop the indulgence in tobacco do not seem to have kept him entirely busy. Now he seeks to arrest any one who is careless enough to throw newspapers on the street.



What has become of F. P. A's favorite candidate Henry J. Allen, of Kansas? And has F. P. A. a favorite candidate at San Francisco?



"Farmer Plows at Night in Kentucky"—headline in Tribune. "The howling herd winds slowly o'er the lea. And leaves the world to darkness and to me."

Miss Jane Seymour of Vassar believes in novel publicity. She starts on a hike to New York armed with a pistol. Such enterprises should be rewarded. But not a movie producer has come forward with an offer as yet. Now any girl who can clip the spots from a playing card at fifteen paces as she claims to be able to do would have no trouble in becoming the female Bill Hart.

## "On with the Dance"

if you want to become a Belasco star. What is Uncle David's philosophy? Does he believe that any girl who shows the perseverance to master the varied dance steps of today is probably best qualified to reach dramatic stardom? Ina Claire used to dance. It is hard to recall the fact now. Arline Chase, who has signed a Belasco contract, has been a captivating dancer in musical comedies for several seasons, and now Leonora Hughes, who is dancing with Maurice in London, is said to have been engaged by Mr. Belasco for a principal role in a new production.

## Mexico May Allow

Villa and his camp followers to roam about on the hills, but she will not offer a refuge to Jack Johnson. All of which proves that Mexico is not in the deplorable state of chaos and anarchy Mr. Hearst would have us believe.

## It Is Told Of

the late Cecil Clay that he could always be relied upon to enliven the monotony of a Transatlantic voyage. On one occasion when the passengers were getting more than enough of the public interchange of silly talk of a honeymoon couple, he resolved upon a plan to end the display of affection. And so, with the aid of his wife, Rosina Vokes, the following little act was performed. At luncheon Mrs. Clay asked her husband, "Will lovey pass dovey the cheesey, please oo?" Clay, screwing in his eyeglass firmly, glared at his wife, and savagely replied, "Lovey will see dovey double-dammy first." Henceforth, the honeymooners kept to the seclusion of their cabin.

Bergdoll seems to be playing a very successful engagement on the Arnstein circuit.

## We May Soon See Other Stories Written

in much the same manner as that employed in the Elwell murder case. If it were applied to the theater would it not compensate for some of the tedium of some of the plays? For example:

Did Frederick Arnold Kummer write "The Bonehead" with a pen or a typewriter?

How many times did Kummer enter the Fulton Theater while "The Bonehead" was on view?

Did Kummer like "The Bonehead" as much as George V. Hobart liked "The Blue Flame?"

Where was Kummer at the hour that Alan Dale caught his after-theater train for Bayside?

A Canadian recently named a horse Ed Wynn and it won a race by a nose. Ed will tell you it takes more than a nose to win on Broadway.

## A Theatrical Weekly

states that H. B. Marinelli is representing Spinelly, who enjoys a robust reputation in her home town. What is a robust reputation anyway? And consider the blasphemy in referring to Paris as a "home town."

## Back to the Bike

may be the slogan of the Democrats in the coming campaign. And it might prove a winning slogan provided gasoline goes to \$1 a gallon this summer. President Wilson is to be the recipient of the finest bicycle that



can be manufactured, according to press dispatches. After all, he is only putting into practice what has long been a theory. Have not the two hemispheres been the wheels of his favorite philosophy—the League of Nations which he has been riding consistently the last two years? The cartoon shows one of the wheels to be heading in the direction of limbo. Sometimes, cartoonists are subtle. Yes?

## Isn't It the Truth?

A horse named Prudery won a race the other day. Prudery had always been a winner and always will be so long as the Spirit of Comstockery holds sway.

## Broadway Primer

Eleventh Lesson.

Q. What is the last resource of producers to turn a play from prospective failure to success?

A. The flag.

K. How is it used?

A. It is waved or worn by the hero or heroine at about five minutes to 11.

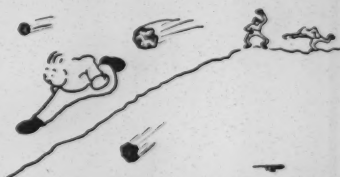
Q. What is the result?

A. In wartime the audience cheers, in peace time it merely applauds.

Maine is still "hell bent." Gov. Milliken has stationed guards on all the main arteries into Maine to seize the "rum runners" who are smuggling large quantities of the forbidden fluid from Canada.

## They Say It with Flowers

in the effete East, we are led to believe. But in the West they say it altogether differently. Take Kansas City for example. There the favorite outdoor sport is ragging the umpire at the baseball games. The other day, it is reported, the crowd in the grand-



stand was well along in its vocal exercises, when a voice bellowed in the upper section: "Say it with rocks." And they said it fast and furiously.

Vice-President Marshall wired his sympathy the other day to Calvin Coolidge upon the latter's nomination by the Republican party to succeed him, but the country did not find it as amusing as he thought it would.

## You Will Probably Agree

that there is a certain amount of piquancy in the fact that Brandon Tynan, one of the tellers in the Actors' Equity election, had to defer his duties and thereby prolong the result of the election to a palpitating profession on account of his marriage to Lily Cahill.

Herbert Hoover seems to be making a conquest of the colleges. It's just one degree after another.

At last we know who Beatrice Fairfax is. For years there had been a suspicion that the "Advice to the Lovelorn" was written by some genial old gentleman whose age was adjacent to eighty. In a lawsuit against a railroad it is learned that Miss Fairfax is in private life Miss Lillian Lauferty.

I See Many Poems Written In This Style in Magazines These Days. You Must Admit That Such a Style is Excellent to Fill Space. Yes?

What's in a Name? . . . Two hundred and fifty dollars.



## ANN LITTLE

One of the most charming of the screen's young leading women whose beauty is a distinct feature of Paramount-Artcraft pictures in which she has played leading parts opposite the biggest of cinema stars

DRAMATIC MIRROR



SCORE

Babe knocks homer!



**T**HERE is great excitement in Ashtabula and Zanesville. It begins to soar at about this time of the year and reaches its zenith about August 15. What is typical of Ashtabula and Zanesville is also typical of a thousand other towns and cities throughout these—as the orators say—United States.

It's summertime on Broadway!

Beginning about June 15 and extending to August 15 New York cannot justifiably be called Bagdad-on-the-Subway. Rather it is Bagdad-on-the-Roof, Bagdad-by-the-Sea, Bagdad-on-the-Asphalt. The glad, bad, mad metropolis—Swinburne must really have had New York in mind when he used his rhyme scheme—takes down its Palm Beach suit from the shelf, cleans the Panama, dons a shirt with a low, soft collar attached and

### Suffers, If It Must,

in town, all the while it is consulting time tables and resort catalogues for some possible hint of freedom from heat, summer farces and crowds.

Not so with the residents of Ashtabula and Zanesville. (I only mention the Ohio towns because Ohio is stalking her accustomed way across the political horizon. And everybody's from Ohio in a Presidential year whether registered at the McAlpin or the Marseilles). Everybody is packing a portmanteau and drawing dollars from the bank for the annual visit to Broadway.

### Every Incoming Train

brings thousands of worshipers at the shrines of amusement. The worship may be brief but it is always zealous. The reason is plain. In a country in which the verboten sign is becoming more and more evident there is developing a tendency to live intensely while one can. There is no room to stretch one's liberties—back home. And when you consider that there are ten or eleven months of restriction of one's manners and morals and moneys you can readily observe what a hope the annual hegira to Broadway holds.

Little do the visitors know that Broadway, too, is fast becoming an illusion. Outwardly all the signs—except those on the corner saloon—are practically the same, but the inner spirit of the great avenue which signifies the show that is called New York is changing rapidly. There is lacking some of the former sparkle, the gay and careless stamp that formerly characterized Broadway. Is it because the champagne is now non-alcoholic? Is it because the

# It's Summertime on Broadway!

By L. R. Reid

## So-called Night Life

is now to be hunted laboriously by a crusader like Straton or a gamester like Elwell? Is it because hotels have installed candy kitchens in the retreats where Bacchus used to dwell? Perhaps.

At any rate, whatever retrogression of the frivolous, the amusement-seeking spirit is being marked along Broadway—one is compelled to take it or leave it. And the summer sojourners in New York are taking it. And with apparently as much enthusiasm as ever. They have been deprived of the cup that cheers so long that they have no interest in even the clandestine satisfaction of a thirst while in New York. But they do regret, it is said, the high price of nut sundaes. Theirs is to reason why. High rents and excessive labor demands mean comparatively little to them. And they protest the payment of 33 cents, including war tax, for something they can get home for 15 cents.

On all other expenditures they

## Utter No Protests

They pay their large hotel bills uncomplainingly. They give freely and willingly into the theater ticket speculators' hands. They throw their coins at Coney Island as if they had access to the mint. They hold roof garden parties with genuine prodigality and rent automobiles for trips to nearby resorts with the recklessness of war profiteers.

Thus summertime on Broadway bears its accustomed trade mark of

ness and gayety. They are crowding the hotels and theaters and seashore parks. And if there is a dull hour or two in the afternoon on their hands they mass solidly in front of the baseball score board in Times Square

## To Watch the Record

of their home team if they are lucky enough to have a home which boasts a big league team. Their pride is no less, however, if they happen to live in a town with a minor league team, and they buy their favorite paper at the stand back of the Times Building to see how their own Babe Ruths are performing.

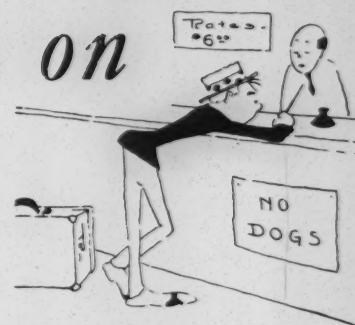
Incidentally, New York's Colossus of Swat is a stellar attraction this summer and the crowds at the Polo Grounds number many visitors to Broadway among them.

But the main attractions continue

## Practically the Same

as ever. Visits to Coney Island, visits to the dozens of roof gardens which dot the metropolis from Thirty-fourth Street to Seventy-Second, visits to musical revues, to parks, dance halls, cabarets and Chinatown.

Atlantic City may boast of its beach, its bracing air, its myriad attractions; the Thousand Islands, the Canadian Rockies, the Jersey Coast, the Adirondacks, Bar Harbor, the White Mountains, Newport, the Catskills all may beckon the wayfarer with alluring advertisements. New York does not have to advertise. And here is a curious commentary on human nature. People who seek rest have considerable difficulty in choos-



parfait and a demitasse—in the grill, and then walk—it is a warm evening—to the New Amsterdam Theater via Fifth Avenue, Forty-eighth Street and Broadway. On their stroll down Broadway they gaze interestedly at Mr. Wrigley's tireless dancers vying with the Realart girl who swings recklessly over a distant skyscraper. They reach the "Follies" in a happy frame of mind. And leave it even happier. Then a little refreshment on the Astor Roof amid fountains and growing flowers.

## The Next Day May Bring

a bus ride up Riverside Drive or a sight-seeing ride along Fifth Avenue. Perhaps, Mrs. Brown visits some of the shops while Mr. Brown goes to the ball game or attends to little matters of business for a friend back home. A trip to Coney is planned for the evening. A shore dinner in the cool, outdoor retreat at the sign of Feltman, followed by visits to Luna Park and Steeplechase where they renew their youth albeit they admit in their hearts that one visit a season is sufficient. The next day is a matinee day. They attend another revue, "The Scandals."

Dinner follows in the Butterfly Room at the Pennsylvania Hotel where the decorative scheme is butterflies of all kinds and descriptions concealing thousands of lights or the Japanese Gardens and the roof at the Ritz with their rich and colorful appeal. Then comes a visit to the winter Garden, followed by a journey to the hurricane deck of the Hotel Majestic where they listen to Hawaiian music against the background of the rolling green of Central Park.

Thus one day after another passes. The Waldorf roof, comfortable as ever, or Delmonico's with its trailing vines and its decorations of Caen stone share their attentions.

## A Night Trip to Chinatown

is included in their plans, as is also a journey to the races at Belmont Park. Indeed, there is never an idle moment for the Browns. They came to New York for fun and they are having it—hang the expense.

With all kinds and descriptions of sporting events, of shows, of roof gardens and amusement resorts summertime on Broadway is the best time on Broadway.

After all, Broadway is not niggardly in her tastes.

## Nor Is She Offensive

in her pretensions. She may read only the newspapers and the headlines at that. She may flirt a little, bluster a little, overdress a little, underdress a little—but she is vigorous and hearty in her welcome. And her welcome never wears out. It seems to be more vigorous and hearty than ever this summer.



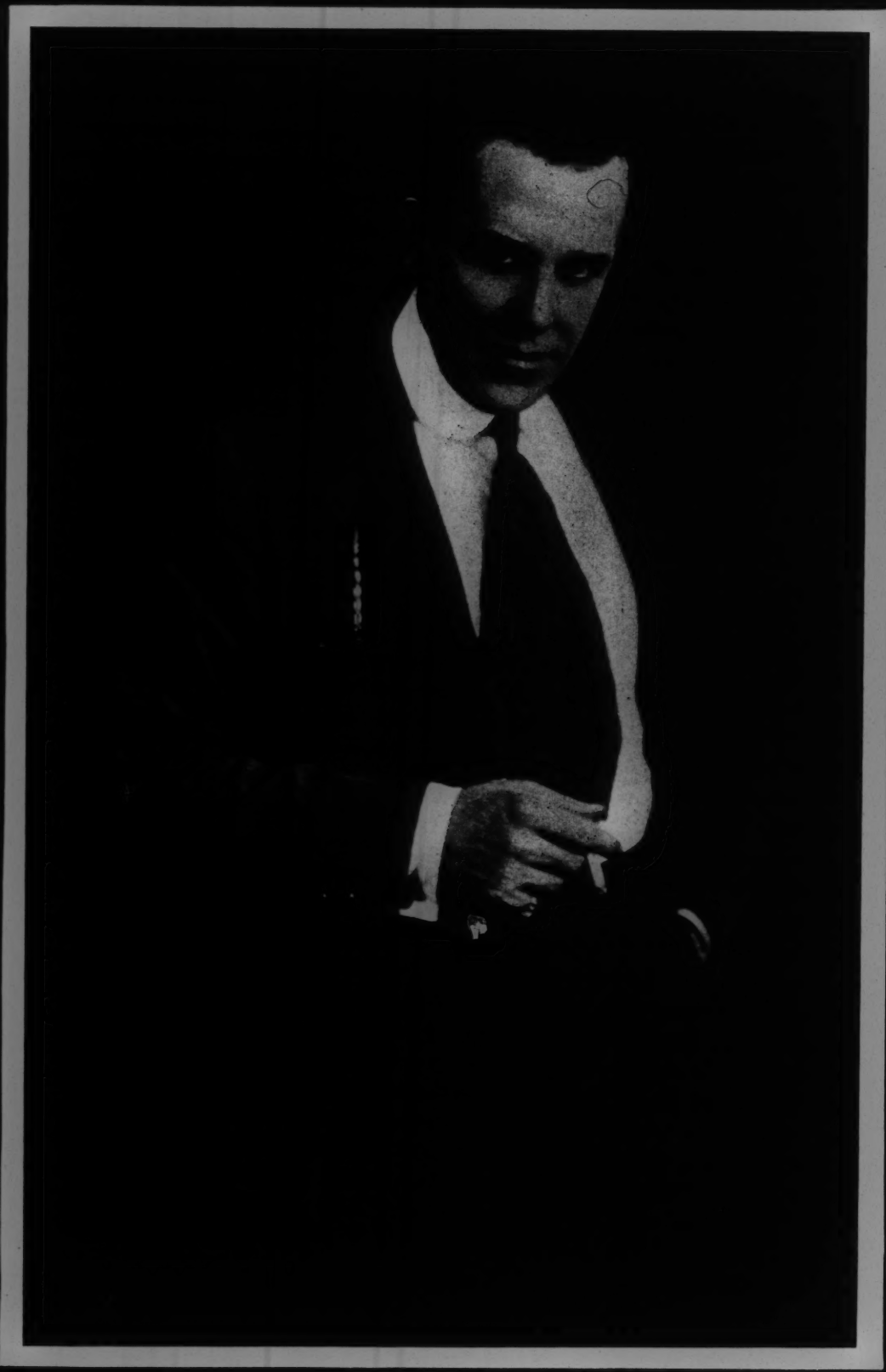
The roof garden at the Ritz with its striped awnings and hanging baskets of flowers has a charm rich and alluring

good fellowship—"what to hell do we care." And when this does not suffice there are such refined substitutes as "you're only young once" and "on with the dance."

The majority of visitors in New York at the present time are not here for any reason other than that of having a good time and they are seeking those resorts which provide the greatest outlets for their happi-

ing between the advertisements. People who seek amusement have no choice to make. They know where to go. All they need is money.

Let us trace the itinerary of Mr. and Mrs. Benjamin F. Brown of Zanesville as they step off the Lake Shore Limited at the Grand Central. They have reserved rooms, let us say, at the Biltmore. They have dinner—filet mignon, asparagus vinigrette, cafe



**HARRY T. MOREY**

*Popular star of Vitagraph pictures, whose latest feature is entitled "The Sea Rider"*



# THE NEW PLAYS ON BROADWAY

## ZIEGFELD FOLLIES More Comedy and Less Girls in New Revue

Revue in 2 acts and 25 scenes. Dialogue, lyrics and music by Irving Berlin, Victor Herbert, Gene Buck, Dave Stampfer, James Montgomery, Joseph McCarthy, Harry Tierney, Geo. V. Hobart and W. C. Fields. Produced by Flo. Ziegfeld, Jr., at the New Amsterdam Theater, June 22.

The Ziegfeld "Follies of 1920" maintains the traditions of the Follies of other years in extravagant beauty of production, in variety and ingenuity of song and dance, in a host of comic entertainers and what Tody Hamilton used to call "a gorgeous galaxy of girls." But the new revue does not line up to its tradition of the almost continuous appearance of this galaxy.

After all, the national reputation of the Follies has been established upon that institution, Girl. The patrons of this year's revue seek Girl, and are given Comedian.

The beauty standards are as high as ever they were in individual chorus girl as in the scenic aspects of the production. Mr. Ziegfeld, like John Murray Anderson, has torn a leaf from Gordon Craig's notebook, and has substituted rich and colorful draperies for the canvas settings of yesterday. And Ben Ali Haggin has contributed some strikingly effective ensemble groupings.

Charles Winninger manages to extract some comedy out of pretty poor material. Fannie Brice figures often in various vampire and ballet numbers. She is at her best in an automobile skit, in which she has the assistance of the droll Mr. Fields. Van and Schenck are a harmonious success, Carl Randall dances with his usual abandon, John Steel sings often and well, Ray Dooley offers her familiar baby-carriage travesty, Mary Eaton is a graceful figure, De Lyle Alda sings effectively and looks as stunning as ever, and Bernard

## The Follies Make Their Bow - "Seeing Things" a Rather Dull Farce—Shaw's "O'Flaherty, V. C." Produced

Granville dances with his customary zest, and the newcomer, Jack Donohue, offers some amusing eccentric steps.

LOUIS R. REID.

### "SEEING THINGS"

#### Frank McIntyre the Life of Rather a Dull Party

Farce in Three Acts. By Margaret Mayo and Aubrey Kennedy. Staged by the authors. Gowns by Henri Bendel. Produced by Wagenhals and Kemper, at the Playhouse, June 17.

Andrew Adair.....John Westley  
James Moseley.....Frank McIntyre  
Gregory.....Harry Lillford  
Yogi.....William Wadsworth  
Constable.....Jay Wilson  
Olive Adair.....Dorothy Mackaye  
Patricia Bingham.....Marion Vantine

The return of Wagenhals and Kemper to theatrical production was not the signal occasion it should have



been. True, they had the co-operation of Margaret Mayo, whose name is identified with the enormous success "Twin Beds." But it was not the Miss Mayo of "Twin Beds" who wrote "Seeing Things." Though the new farce at the Playhouse is not the scintillating thing expected it is gratifying to know that Messrs. Wagenhals and Kemper are again active.

Heaven knows the producers did much for "Seeing Things." They provided the farce with Frank McIntyre and Frank is able to carry considerable fun about his capacious waist line.

As a victim of circumstances by which he sought to aid his best friend's wife to win the exclusive attention of her husband, McIntyre was consistently funny.



"Seeing Things" was an effort to satirize the prevailing faith in table-rappings and other spook manifestations, but the satire was laid on rather heavily, if not clumsily. A suspicious wife in order to test her husband's love pretends to have committed suicide.

The scenes following this information conveyed by the trusting fat friend are too preposterous, however, to be convincing. The characters try to straighten out the affair with the assistance of the spirit world, but the results are more tedious than happy.

Dorothy Mackaye played the part of the wife with a charming affectation of distress. Marion Vantine was enjoyable as the resourceful widow.

LOUIS R. REID.

### "O'FLAHERTY, V. C."

#### Irish Players Present Shaw Play and Others

A satire in one act by George Bernard Shaw. Produced by Deborah Bierne's Irish Players at the 39th Street Theater, June 21.

Major Pierce.....Emmet O'Reilly  
Mrs. O'Flaherty.....Maire Roden-Quinn  
Teresa.....Mollie Carroll

When Deborah Bierne and her associate players severed their connections with their parent organization, the Celtic Players, and deserted MacDougal street for Broadway, they took a step which they are likely to regret. The sincere artistic effort so commendable in the recent bill of plays at the Provincetown Playhouse has been replaced by something which in the comfort of a regularly equipped theater smacks merely of incompetence. In no instance in the current program does the acting rise above mediocrity and little attention has been given to staging. Add to this the fact that the actor upon whose shoulders rested the weight of the performance had only a nodding acquaintance with his lines, and the result becomes evident.

The first American performance of the much heralded Shaw play, then, was not auspicious, but several things become evident from watching it played before an audience. One is that it is Shaw at his most formless and his most venomous. "O'Flaherty, V. C." on its surface is an abusive tirade against England, but a subtle picture of Ireland is really its basis. The Irishman is represented as a liar, willing to sell his own soul and sacrifice the universe in order to inflict an injury on England.

It is a strange experience to sit in an audience and hear spirited applause greet a picture of the Kaiser dining at Buckingham Palace while King George polishes his boots. Yet that is what happened at the American premiere of "O'Flaherty" last Monday night. It was almost as if the Irish there assembled had been trapped by Shaw into proving his point for him.

The other plays on the bill are "A Minute's Wait," by Martin McHugh, and Lady Gregory's "The Rising of the Moon." JOHN J. MARTIN.

## BROADWAY TIME TABLE—Week of June 28th

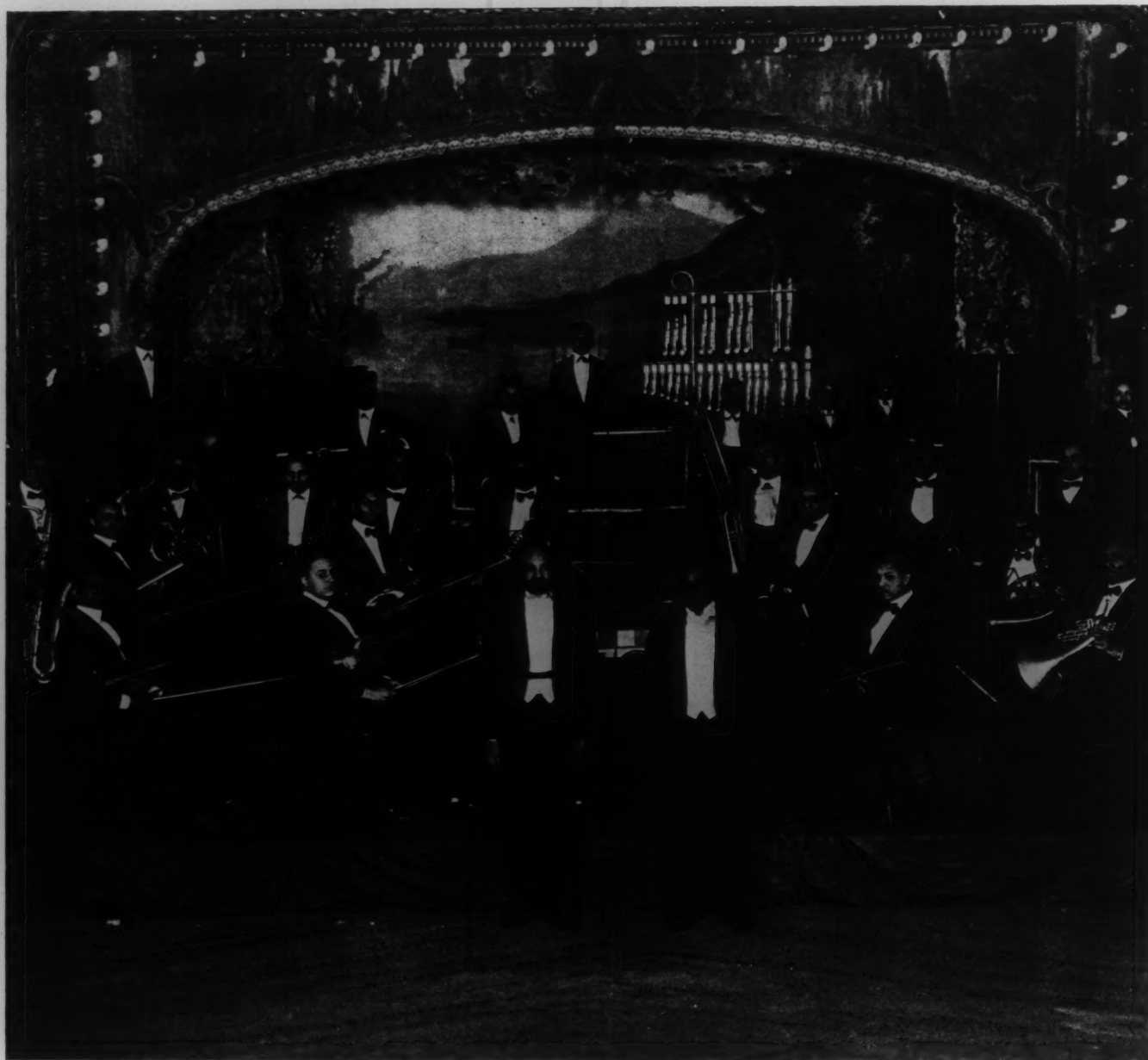
Play	Principal Players	What It Is	Opened	Theater	Location	Time of Performances
Abraham Lincoln	Frank McGlynn	Inspiring historical drama	Dec. 15	Cort	West 48th	Eve. 8.15 Mat. W. & S. 2.20
An Innocent Idea	Robert Emmet Keane, Claire Whitney	Boisterous farce	May 25	Fulton	West 46th	Eve. 8.30 Mat. W. & S. 2.30
As You Were	Irene Bordoni, Dick Bernard	Vastly amusing revue	Jan. 27	Central	Bway & 47th	Eve. 8.30 Mat. W. & S. 2.30
Betty Be Good	Josephine Whittell, Eddie Garvie	Musical comedy by Riesensfeld	May 4	Casino	Bway & 39th	Eve. 8.20 Mat. W. & S. 2.20
Celtic Players	Whitford Kane, Eileen Curran	Irish dramas	June 28	Bramhall	Lex Ave. & 27th St.	Eve. 8.30
Cinderella on Broadway	George Price, Eileen Van Biene	To be reviewed	June 24	Winter Garden	Bway & 50th	Eve. 8.15 Mat. T. Th. & S. 2.3
Civilian Clothes	William Courtenay	Comedy of returned soldiers	June 14	Morocco	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Ed. Wynn Carnival	Ed. Wynn, Lillian Fitzgerald	Superb clowning	Apr. 5	Selwyn	West 42nd St.	Eve. 8.30 Mat. W. & S. 2.15
The Famous Mrs. Fair	Henry Miller, Blanche Bates	Excellent domestic comedy	Dec. 22	Miller's	West 43rd	Eve. 8.30 Mat. Th. & S. 2.15
Florodora	Eleanor Painter, George Hassell	Pretentious revival	Apr. 5	Century	Central Park W.	Eve. 8.30 Mat. W. & S. 2.30
Foot-Loose	Emily Stevens, Norman Trevor, O. P. Heggie	"Forget-Me-Not" revived	May 10	Greenwich Village	Sheridan Sq.	Eve. 8.15 Mat. W. & S. 2.15
The Gold Diggers	Ina Claire, Bruce McRae	Comedy of chorus girls	Sept. 30	Lyceum	West 45th	Eve. 8.30 Mat. F. & S. 2.30
Honey Girl	Edna Bates, Lynne Overman	"Checkers" set to music	May 3	Cohan & Harris	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
The Hottentot	William Collier	A horsey farce	Mar. 1	Cohan	Bway & 42nd	Eve. 8.20 Mat. W. & S. 2.20
Irene	Adelina Patti Harrold	Above-average musical comedy	Nov. 18	Vanderbilt	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Irish Players	Repertory company	Reviewed in this issue	June 21	39th St.	West 39th	Eve. 8.30 Mat. W. & S. 2.30
Jane Clegg	Margaret Wycherly	English character drama	Feb. 23	Theater Guild	6th & 35th	Eve. 8.30 Mat. W. & S. 2.30
Lassie	Molly Pearson, Tessa Kosta	Kitty MacKay set to music	Apr. 6	Nora Bayes	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
Lightnin'	Frank Bacon	Delightful character comedy	Aug. 26 '18	Gaiety	Bway & 46th	Eve. 8.30 Mat. W. & S. 2.30
The Night Boat	John E. Hazard, Ada Lewis	Excellent musical comedy	Feb. 2	Liberty	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
Not So Long Ago	Eva Le Gallienne	Comedy of the '70's	May 4	Booth	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Scandal	Chas. Cherry, Francine Larrimore	Comedy with a punch	Sept. 12	Shubert	West 44th	Eve. 8.45 Mat. W. & S. 2.30
Scandals of 1920	Ann Pennington, George White	Jazzy summer show	June 7	Globe	Bway & 46th	Eve. 8.20 Mat. W. & S. 2.20
Seeing Things	Frank McIntyre, John Westley	Reviewed in this issue	June 17	Playhouse	West 41st	Eve. 8.30 Mat. Th. & S. 2.30
The Storm	Helen MacKellar	Fires of love and forest	Oct. 2	48th St.	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Susan Lenox	Alma Tell, Robert T. Haines	Reviewed in this issue	June 9	44th St.	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
What's In A Name	Billy B. Van, James J. Corbett	Artistic revue	Mar. 19	Lyric	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Ziegfeld Follies	Fannie Brice, Bernard Granville, Delyle Alda	To be reviewed	June 22	New Amsterdam	West 42nd	Eve. 8.00 Mat. daily 2.00
Vaudeville	Emma Haig, Chic Sale, Anna Chandler	Dances, rural comedy, songs		Colonial	Bway & 62nd	Eve. 8.00 Mat. daily 2.00
Vaudeville	Nora Bayes	Songs		Palace	Bway & 47th	Eve. 8.00 Mat. daily 2.00
Vaudeville	Wm. Seabury, Vinie Daly, The Sharrocks	Revue, songs, "mind-reading"		Riverside	Bway & 96th	Eve. 8.00 Mat. daily 2.00

### Motion Pictures

The Slim Princess	Mabel Normand
Humoresque	Vera Gordon, Alma Rubens
Homer Comes Home	Charles Ray
Jenny Be Good	Mary Miles Minter
Suds	Mary Pickford

George Ade comedy	Capitol
Drama of Jewish Life	Criterion
Character comedy	Rivoli
Youthful comedy	Rialto
Domestic comedy	Strand

Bway & 59th	1 P. M. to 11 P. M.
Bway & 44th	1 P. M. to 11 P. M.
Bway & 49th	1 P. M. to 11 P. M.
Bway & 42nd	1 P. M. to 11 P. M.
Bway & 47th	1 P. M. to 11 P. M.



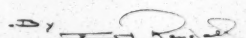
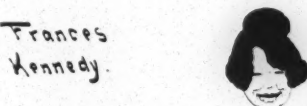
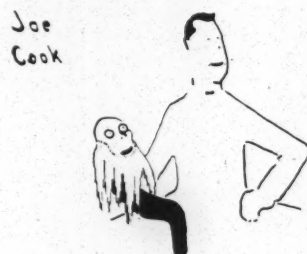
**PACE AND HANDY'S  
MEMPHIS BLUES BAND**

*This organization of blues experts is now touring the Eastern states and meeting with great success. They recently gave a special concert at the Vanderbilt and made a big hit with Pace and Handy's "Pickaninny Rose," "Chasing the Blues," "It's Your Move" and "St. Louis Blues." They played for the Thomas A. Edison employees at East Orange, N. J., last Wednesday*



# AT THE BIG VAUDEVILLE HOUSES

## Palace.



## Palace Bill Has Many Novelties—Good Acts at the Colonial—Virginia Pearson and Sheldon Lewis at the Alhambra—"Musicland" at the Orpheum

### NOVELTIES ABOUND ON PALACE BILL

#### Henry Santrey and His Band Win Unusual Favor

Quite a large number of people arrived at the Palace Theater too late on Monday afternoon to witness the clever upside down foot-juggling of the *Van Cellos*. *Vardon and Perry* present a singing act. Some of their bits are extremely good, and are duly applauded.

*Maurice Diamond and Lola Girlie*, now, are something different again. They are both built on the two by twice plan, but overcome their lack of stature by sheer agility in bouncing all over the stage. *Diamond* has a specialty dance such as nobody else can do, and he was richly applauded for it. *Frances Kennedy* who is on the program as the merriest comedienne, did not do so well. Her material had a number of quips interpolated about the recent convention of the Republicans in Chicago, and it can only be said that they fell flat.

*Henry Santrey* and his Syncopated Society Band scored a distinct triumph. In the first place, *Mr. Santrey* has a rich baritone voice, and is accompanied, rather than drowned out by the band. In the second place, the band does a number of odd and strange things, most of them funny, and in addition, the individual members thereof devote their entire attention to their instruments instead of practicing calisthenics, except in the final burlesque, and above all, the selections are uniformly excellent.

*Joe Cook*, batting for *Lillian Shaw*, kept up his usual running fire of travesties on the variety performances of to-day, and likewise, made his usual laughing success.

"Bits and Pieces" presented by *Joseph Santley and Ivy Sawyer* is a welcome return engagement that does not at all suffer by reason of its recent appearance at this theater. The entire little presentation is gorgeously dressed and adequately staged. It is one of the best acts in vaudeville.

*Moss and Frye* are undoubtedly the laughing hit of the entire bill. This team deserves the highest credit in their work, for only a few of their old stand-by gags remain, and they have interjected banter with a laugh in every speech. *Mme. Burnell* closed the bill in "The Current of Fun."

RANDALL.

### SNAPPY BILL AT THE COLONIAL

#### Victor Moore, Clark and Bergman, Frances Pritchard Appear

A snappy, lengthy bill was received with considerable enthusiasm by the Monday matinee crowd at the Colo-

nial. Act after act scored an individual hit.

The *Briants* opened with their "Dream of the Moving Man," which is full of laughs, and started everyone in a good humor. *Bert and Lottie Walton* offered a number of lively dance steps, with a pink setting and costumes to match.

*Maud Earl and Co.* in the fantastic bit "The Vocal Verdict," showed off her voice to advantage. She sang an aria from *Traviata* in costume, and *Macushla*, and ended by appearing in a bathing suit, to prove that she had something besides a voice to show.

*Victor Moore and Grace Carr*, plus a comical chap garbed as a stage hand, revived the satire, "Change Your Act or Back to the Woods." It went over with a bang, and kept the audience in an uproar. It is one of the funniest acts of its kind we've ever seen.

The good-looking smile of *Frank Hurst* (who is now "alone at last," after supporting various stars) helped him put over a bunch of songs. He used *I'd Like to Fall Asleep and Wake Up in My Mammy's Arms*, *My Home Town*, and *On the Way to Jersey*. *Albert Hockey* at the piano, accompanied carefully and quietly.

*Gladys Clark and Henry Bergman* followed in "Tunes of the Hour." They used *Sahara Rose*, and *After You Get What You Want You Don't Want It*. The *Crisp Sisters* in dainty costumes danced prettily and added much to the act.

After intermission *Frances Pritchard*, assisted by *Edward Tierney* and *James Donnelly*, gave their familiar "Dance Duel." The boys worked hard and deserved the big hand. *Miss Pritchard* is easy to look at and dances charmingly.

*Gus Edward's Song Revue* is always a good headline act. *Vincent O'Donnell* sang *Freckles, Daddy*, and *Kitty Kelly, Hazel and Alice Furness* danced and sang.

*Joe Cook*, in closing position, held the crowd with his clever One Man Vaudeville Show. *Cook's* personality is pleasing and his nonsense got over in fine style.

CONN.

### ALHAMBRA BILL

#### A "SCINTILLATION"

#### Allan Rogers Creates Sensation—Virginia Pearson Gets Ovation

There are so many shining stars on the Alhambra program this week that it is difficult to proclaim the headliner—although *Virginia Pearson* might carry that honor by virtue of her talent and beauty, were it not for *Allan Rogers*, whose Caruso-like tenor thrilled the audience into long-sustained applause.

*Mr. Rogers* was billed in "fifteen minutes of concert," but the minutes almost stretched to thirty, so persistent was the clamoring of the audience.

*Virginia Pearson and Sheldon Lewis and Company*, in a comedy-drama, entitled "Jealousy," supplied a long-felt want for something stirringly dramatic. *Miss Pearson* and *Sheldon Lewis* swung the audience from horror to mirth, and into an ecstasy of approval. *Miss Pearson* made a witty curtain speech, and was the recipient of a half-dozen floral tokens.

*Bradley and Ardine*, offering "Follies of Song and Dance," came next in the order of applause. Their act has a weak start, but a brilliant finish.

*Price and Bernie* had many admirers in the audience, judging from the applause that greeted their appearance. *Miss Price's* youthful voice and sparkling vivacity were most refreshing, and although *Mr. Bernie* seemed magnanimously content to have his little partner carry off all the honors, his piano selections were much appreciated.

*Hugh Herbert* got a good hand for his clever character work in "Mind Your Own Business," a miniature comedy, written by himself.

*Harry Rose*, "Eccentric Comedian," gave himself up to being breezily ridiculous with an abandonment that won constant laughter for not particularly bright chatter.

*Jimmy Lucas*, with *Francene*, a decidedly attractive young woman, presented "Vampires and Fools," and was roundly applauded for the presentation. *Mr. Lucas* has plenty of talent and an abundance of good material in his act, but it is a bit overtrimmed with "guffaws." His medley of past song successes written by himself struck a familiar and responsive chord.

The *Reynolds*, a good-looking, well-costumed trio, opened the bill, contributing a few well-conceived dance steps on the part of the gentleman of the trio.

There was an element of genuine danger in the closing act, offered by *Tuscano Bros.*

ELITA.

### ORPHEUM PROGRAM

#### "Music Land" and Elizabeth Murray Headline Bill

The bill for this week started off very nicely with *Emile and John Nathane*, the "agile pair," showing some daring feats artistically executed. *Johnny Small and Company* presented "Puppy Love," a comedy classic by *Hockey and Greene*.

"Skeet" *Gallagher* and *Irene Martin* presented an act called "Sweaters," followed by *Elizabeth Murray* in songs and stories. The closing act of the first half of the bill was "Music Land," with *Anatol Friedland, Neil Mack, Emilie Fitzgerald, Lucille Fields, Marie Hall and Vera Velmar*. It was a de luxe revue of mirth, melody and dance.

Following intermission *Topics of the Day* were displayed, followed with the *Dufor Bros.* (*Harry and Denis*) with new ideas in dancing. *Harry Holman and Company* presented his new success, entitled "Hard Boiled Hampton."

Then came *Sylvia Clark*, the glad girl, with her stories and songs. *Monroe and Grant* closed the bill.

WALKER.



## BUSHWICK HAS GOOD BILL

### Rigoletto Brothers and the Sharrocks Headline

Johnson, the contortionist opened with his interesting contortions. *Sosman and Sloan* followed with some songs and jokes. *Harry and Emma Sharrock* in their comedy skit, "Behind the Grandstand," pulled some good stuff and did some mind reading in their own fashion. All was done in a joking way, but it was very good and went well.

Olsen and Johnson stood out on the bill for their popularity. They were greeted with a round of applause and their pep carried them to a laughing hit. *Jane and Katherine Lee* in their second week were not so pleasing. They had better dig up some new stuff for second week engagements. *Ed. E. Ford*, face contortionist and elocutionist, made some funny faces and also some speeches.

*Charles and Henry Rigoletto* with the *Swanson Sisters* in "Around the World" were also an outstanding feature of the bill. They sang, danced, did some sleight-of-hand work, juggling, music playing—in fact, a little bit of everything, and did it well. The accordion and drum with all attachments worked by one man seemed to please more than any other single feature.

*Bert Gordon and Gene Ford* were very good also. *Gordon's Jewish comedy* was excellent and *Miss Ford's* singing was good, but done in such a way as to shade slightly its worth. Her voice is too good to be used as a foil to *Gordon's* patter.

The *Amoros Sisters* closed the program with some songs, dances and physical demonstrations, and were very good for a closing act, receiving much applause and holding the audience to the final curtain. HUSTED.

## DANCING BILL AT THE ROYAL

### Rooney and Bent Headline Program This Week

Another excellent hot weather bill is being presented at the Royal this week. It is headed by *Pat Rooney* and *Marion Bent*, who return after an absence of many months in their pretentious revue "Rings of Smoke." The offering with its lavish staging and costumes proved as popular as before. The large supporting cast includes *Mlle. Marguerite* and *Frank Gill*, skillful dancers; *Lucille Love*, *Lillian Fermoye*, *Maude Drury* and *Vincent Lopez* and his jazz band. It is a gay little dancing show that *Rooney and Bent* offer.

Another dancing act is *Carlos Sebastian* and the *Myra Sisters*, who have an attractive offering called "Confetti." *Sebastian* is a resourceful dancer and the *Myra Sisters* contribute grace and good looks. *Betty Bond* presented a pleasing act, "Five Flights of Society." *Charles and Madeleine Dunbar* appeared in a novel comedy skit.

*Davis and Pelle* thrilled the audience with their acrobatic feats in mid-air. *Billy Arlington*, tramp comedian, assisted by his wife, delivered amusingly some new patter of the sidewalks.

*Dave Roth* appeared in "Versatility" and *Dupree and Dupree* presented an attractive cycling act. KELLEY.

## Riverside



## RIVERSIDE BILL SHOWS SPEED AND PEP

### Fritzi Scheff Headlines with Happy Songs

Willie Hale and his brother set the pace at the Riverside Theater for a flying start, all the other acts and turns holding up the momentum. The Hale boys are adept jugglers, and while they do not bring to light anything new in that realm, they please by their nimble deftness. The Dixie Duo, two singing colored men from Jim Europe's Military Band, *Noble Sissle* and *Eubie Blake*, make a real hit, notwithstanding the fact they are only in "second spot." Especially well was their rendition of *My Pickaninny's Shoes*.

"Just Like a Man" is a short sketch, featuring *Grace Huff*, and presented by *Joseph Hart*. With the exception of the acting of *Miss Huff*, most of the little play runs to rather sleepy dialogue.

*Harry Delf*, in his irrepressible manner, dashed out among the footlights and sang his own comedy numbers, and by turns, impersonated all the members in good standing in the family album. His appearance at the Riverside Monday evening was a hit. *Eva Shirley* closed before intermission, and *Fritzi Scheff* opened immediately after it. By comparison, they both show up well. *Miss Shirley's* voice is of the higher range and she carries a band on the stage with her to play the accompaniments. *Miss Scheff* is alone on the stage, and sings with the aid of the theater orchestra. The verdict of the audience was that they are equally pleasant to listen to.

*Eddie Buzzell and Peggy Parker* present a little skit called "A Will and a Way," copiously sprinkled with sparkling lines in the lighter vein, and embellished with graceful dances and appropriate costumes. *Anna Chandler* is the third girl to entertain the folks with melody, and like a true showman, she does not encroach upon the field pre-empted by either *Miss Shirley* or *Miss Scheff*. *Sidney Landfield* presides at her piano, and she sings a host of comical songs written for her use by *Howard Green*.

*Breck's Bronze Statue Horse* closed the bill. People witnessing this demonstration for the first time are at a loss to account for the startling bronze of the animal. It lies in a lot of little electric lights cunningly concealed within the horse, according to one wiseacre.

RANDALL.

### Official Count of A. E. A. Election

The official figures of the recent Actors' Equity Association election, announced Tuesday, show that *John Emerson* defeated *Wilton Lackaye* for the presidency by a vote of more than 3 to 1. Mr. Emerson received 2,837 votes and Mr. Lackaye 914. *Ethel Barrymore*, who was elected vice-president, ran about 100 votes ahead of her ticket.

### Gus Hill Engages Writers

*Gus Hill*, producer of cartoon farces, has made arrangements with *Edward Hutchinson* and *Richard F. Carroll* to furnish words and music for each of his productions.

## DRAMATIC MIRROR

### NEW SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

*I'd Like To Fall Asleep  
and Wake Up In My  
Mammy's Arms*

Frank Hurst

*Sahara Rose*

Clark and Bergman

*Freckles*

Vincent O'Donnell

*You're the Only Girl Who  
Made Me Cry*

Jimmy Lucas

## SPRIGHTLY BILL AT NEW BRIGHTON

### Vanity Fair and Herman Tim- berg Share Honors

*Anderson and Yvel* offered their roller skating stunts and were well liked, only their act is rather short on the big time circuit. It should run a little longer if possible, as the pair are clever.

*James B. Donovan and Marie Lee* are very clever with their act, with plenty of new sayings, and *Miss Lee's* dancing was well liked. *Al. Lydell-Carleton Macy*, assisted by *Lida Leah*, presented "Old Cronie," which went over very nicely.

*Leon Varvara*, a young pianist, rendered several numbers, both standard and popular selections. The *Quixey Four* certainly were there with plenty of pep and have plenty of talent, and rendered both vocal and instrumental numbers.

*James Conlin and Myrtle Glass* have an act known as the Four Seasons, a musical piece, by *Harry Breen* and *Mr. Conlin*. *Martin and Moore*, athletes, display some good stunts and seem to please.

*Vanity Fair*, a new fashion revue, by *Yvette Kiviat* and *Ned Wayburn*, was very nicely put over, and the cast who make up this new act are clever. The principals of *Vanity Fair* consist of *Bobbie O'Neill* and *James Templeton* as the features, with the supporting members—*Ann Linn*, *Bobbie Folsom*, *Alvira Yates*, *Sonia Tamora*, *Lucille Gordon*, *Lucille Prather* and *Neta Thomas*. There is plenty of fun, dancing and music in this new act, and it should be a feature wherever billed.

*Herman Timberg*, late star of "Tick Tack Toe," gave his vaudeville offering, entitled "Little Bits."

WALKER.

### Lights Club Opens Season

The Lights Club opened its season at Freeport, L. I., last Saturday night. Four hundred and fifty people attended the show which celebrated the opening.

*Frank Tinney*, president of the club was its first "Skipper" or producer. *James Towle* was funny with a monologue about the army. *Sam Hearn*, minus his make-up but with his violin, carried his listeners with him on his magic strings. *Harry Puck* acted as a sort of straight man to all on the bill—wherever music was necessary—there was Harry.

*Harold Murray* sang *Sometime* and sang it well. *Helen Ely* sang *Bluebird*, while *Permane* and *Shelly* played a few tunes. *Harry Elsworth* came next with his bit towards the evenings entertainment, then followed *Tom Duggan* and his *Bolshevik Minstrels*, next to closing.

The closing act should have been next to closing. *Frank Tinney* and *Tom Duggan* put on *Bowery Bum* and *Broadway Swell*. This from the amount of applause was the hit of a very good bill.



# In the Song Shops

BY MARK VANCE

## Jimmy Lucas a Versatile Song Writer —Tells the Origin of His Latest Hits —Kenneth Casey's Success—Henlere's New Song



**SIDNEY D. MITCHELL**  
Popular song writer now on the staff  
of Jerome Remick and Company

**J**IMMY LUCAS is a clever vaudeville comedian, so much so that he is continually in demand by the bookers for consecutive dates. However his ability to play vaudeville and make it pay does not deter that young man from writing song hits. Lucas, a Chicago boy, has turned out a number of successes and has just turned out a number entitled *Dignity* that is now in print at the Broadway Music Corporation. It is almost sure to be placed with a Broadway show next season.

### Lucas Is the Writer

of *Minnie, Shimmy For Me*, one of the big successes of the current year, and *I Love By Wife But Oh You Kid* which was a reigning song hit of some years ago. We saw Jimmy and out of curiosity asked him how he obtained the title and theme for the *Minnie* song. "I was playing vaudeville," he said, "and the word 'shimmy' was in mind, but I wasn't sure just how the public would accept the word. There appeared to be a lack of understanding at the time between the audiences and the word. I decided, however, to give the 'word' a thorough trial. It was quite a job but finally the word was accepted everywhere. I was forced to omit it in a certain New York vaudeville theater but had the satisfaction of returning to the same house some time later and using the word to the biggest kind of applause and laughter. There was an old soldier work-

### Best Selling Sheet Music

**BALLADS**—Let the Rest of the World Go By, Witmark;  
**ONE STEPS**—Swanee, T. B. Harms; C-U-B-A, Irving Berlin; O By Jingo, Broadway.  
**WALTZES**—Venetian Moon, Remick; Miami Shore, Chappell.

ing with me—a man 83 years old who worked from a box—when I would ask him if he could dance the shimmy and he would start shimmying and the audience would start laughing.

"Meanwhile I had been a guest

### At Andy Rice's House

and I had heard Andy repeatedly call his wife 'Min.' So after the

shimmy 'bit' had been established in the New York houses, I told Andy about the 'laugh' I was getting upon the old soldier and the shimmy. Then Andy started kidding his wife and kept up the running admonition: 'Min, shimmy for me.' Lucas took the idea of Minnie doing the shimmy and used it for a song title. Just what popularity the number achieved may be best adduced from the fact that in a recent schoolboys' contest in Newark as to the most popular song, either classical or topical, the majority vote was in favor of *Minnie Shimmy For Me*. It was about seven years ago that Lucas wrote *I Love*

### Best Selling Song Records

**AEOLIAN**—Sahara Rose (14059), Peerless Quartette; reverse—I want to Fall Asleep and Wake Up in My Mammy's Arms, Peerless Quartette.  
**COLUMBIA**—Chloe (2861), Al Jolson; reverse, Was There Ever a Pal Like You? Burr.  
**EDISON**—Swanee (50651), Al Bernard and Frank M. Kamplain; reverse, When My Baby Smiles at Me, Grant and Murray.  
**EMERSON**—O By Jingo (10177), Billy Murray; reverse, O By Jingo, Green's Orchestra.  
**PATHE**—Florodora Sextette (22373), Pathe Light Opera Company; reverse, In the Shade of the Sheltering Palm, Pathe Light Opera Company.  
**VICTOR**—O By Jingo (18666), Margaret Farrell; reverse, Profiteering Blues, Billy Murray.

*My Wife But Oh You Kid* with Harry Von Tilzer, who composed the music, Jimmy trying the number out at the Majestic, Chicago. Seven weeks after Lucas introduced the song it was being sung in every theater in the land.

In addition to the new "rag" Lucas has written entitled *Dignity* he has also written a new song styled *The Bootleggers' Ball*.

Just to show that he plays no favorites Jimmy Lucas, who was a big hit at the Riverside last week, introduced a brand new song from the Fred Fisher shop entitled *You're the Only Girl Who Made Me Cry*, which was written by Fisher.

Jack McCoy has returned from Mount Clemens, Mich., where he took the baths; Jack having a severe attack of muscular rheumatism. He has returned to his station with the Fisher office and is receiving congratulations upon his recovery.

Another short-titled song is

### Entitled "Poppyland"

from the pen of Kenneth Casey which marks the first song publishing venture of the Miles Publishing Company. Incidentally, we take pleasure in repeating the published statement that Kenneth Casey is the well-known

"Vitagraph Boy." It was in pictures Casey obtained his name but it now develops that Casey has a songwriting ability that only recently was given any encouragement. *Poppyland* has already received considerable favor by orchestras and bands and is being heard on all sides with New York.

Following his success with the Vitagraph Casey went into vaudeville having a musical talent that was revealed in an act that had him playing the piano one minute, the cornet and violin the next. Now he blossoms forth with *Poppyland* which right off the reel established Casey as more than just a picture star and a vaudevillian.

Frederick V. Bowers, who is presenting "His Bridal Night" in the local vaudeville houses and is scheduled to open in a big show next fall, with a road tour already planned, is devoting some of his spare time to song-writing. Bowers has just written a new one entitled *I Want to Be Loved* which the Bowers Company will release August 1. Bowers has just placed an order with the "mechanicals" for another late number of his entitled *My Mother's Empty Arms*.

Max Silver is going

### To Stick to Broadway

and expects to have an important announcement to make to the music trade within the next few weeks. He has several propositions and while the picture field offered him a lucrative proposition and he had practically decided to affiliate with the Fox offices but he has now decided to stick to the music game. Silver says he has specialized in music publishing and that he will feel more at home if he sticks to that branch. It would not be surprising if he becomes attached to one of the best known houses along Broadway.

### Best Selling Music Rolls

**AEOLIAN**—Song, Alice Blue Gown (3797); Dance, Miami Shore (3863), Chappell.  
**Q-R-S**—Song, In the Land of Evangeline (1120), Schirmer; Dance, Bow Wow (1115), Daniels & Wilson.  
**RHYTHMODIK**—Song, Daddy, You've Been a Mother to Me (105953), Fred Fisher; Dance, Venetian Moon (105,833), Remick.

George Edwards is now attached to the professional staff of the McKinley Music Company. Edwards is no stranger to Tin Pan Alley, having been associated with a number of prominent New York publishing houses.

Harry Fox in *Hello Broadway* which he uses as his introductory song in his vaudeville act, has a number that has a production swing but

just by way of diversifying the vocal routine and proving that his voice is sufficient to put such a number over, he is using Walter Donaldson's sentimental ballad, *I Want To Be in Heaven With My Rockaby Lullaby Mammy*. Fox in singing the new song at the Palace last week received spontaneous applause that insures a future for the number. Incidentally Donaldson graciously appeared with Fox and played the accompaniment.

### Best Selling Dance Records

**AEOLIAN**—Fox Trot, Laughing Hyena (14061), Novelty Five; reverse, Fox Trot, Barking Dog Blues, Novelty Five.  
**COLUMBIA**—Fox Trot, Rose of Mandalay (A2917), Hickman; reverse, Along the Way to Damascus, Hickman.  
**EDISON**—Waltz, My Isle of Golden Dreams (50649), Tuxedo Dance Orchestra; reverse, Fox Trot, Bo-La-Bo, Lopez & Hamilton Orchestra.  
**EMERSON**—Fox Trot, La Veeda (10184), Merry Melody Men; reverse, Fox Trot, Anvil Trot, Sanford's Orchestra.  
**PATHE**—Fox Trot, Mystery (22366), White Way Novelty Orchestra; reverse, Fox Trot, Blue Diamond, White Way Novelty Orchestra.  
**VICTOR**—Fox Trot, Karavan (18662), Smith's Orchestra; reverse, Fox Trot, When You're Alone, Biese Orchestra.

Hershel Henlere has just written a new song that is not only novel and original in point of lyrics and music but has a production swing that no doubt will land it in one of the new Broadway revues. It is entitled *Cool 'Em Off*, the theme telling of the wondrous power of one wonderful Alaskan Indian. Henlere dropped in to see Tom Brown of the Six Brown Brothers last week at the latter's new permanent New York quarters in West 46th Street and while there played and sang the number. The bunch of songwriters and newspaper men, who heard it, branded it as a "surefire" comedy number.

Sidney D. Mitchell, formerly upon the Feist Company's payroll, is now an important song-writing affiliation of the Jerome Remick staff. Max Winslow, of the Irving Berlin sanctum, "discovered" Mitchell and gave him his first pointers upon the conquest of Broadway with original songs. Mitchell is a former newspaper man, once working for the *Baltimore Sun*. One of his first numbers was *Would You Rather Be A Colonel With An Eagle Upon Your Shoulder Than A Private With A Chicken On Your Knee*, while others were *Heart Breaking Doll* and *Mammy's Colored Soldier*. He has just turned a brand new one entitled *It's The Way You Do It Over to Remick*.

Walter Weems, the well known "big time" vaudeville monologist, who also writes vaudeville sketches and acts, having just supplied Sossman and Sloane with a "two act" and a comedy and talking turn for Ash and Hyams, writes a song occasionally. One number was *Brave But Careful*, while he wrote one for Bert Williams entitled *I Like A Joke But This Is Serious*.

# Fashions From The Footlights

BY Mlle. RIALTO

**I**N "Seeing Things," spooks and yogis play an important part. And *Dorothy Mackaye*, as a particularly lively "spook," was more than interesting from a sartorial viewpoint. Very dainty and demure was she in

## GLADYS ARNOLD

In a Bonwit Teller tea dinner gown of silver brocade in pale blue, Miss Arnold makes a stunning and distinctive figure

## Two Bendel Gowns

which fairly breathed youth and freshness. In a season which has brought forth many startling color combinations and unusual designs, it is indeed an achievement when a frock gains undue attention because of its beauty. And a taffeta and lace dress created by *Henri Bendel* did manage to attract the roving feminine eye. In coloring, it was most effective, being fashioned of

## WILDA BENNETT

(Lower left) Miss Bennett, stage and screen star, finds a Town Blouse and Blouseskirt of Pussy Willow Satin effective for the week-end party

## Orange Taffeta and Cream Lace

thereby appealing to the Summer Girl for orange and white are unfailingly good to look upon during the hottest of midsummer days. *Miss Mackaye's* dress employed the cream lace as the foundation of its skirt and waist. Over this skirt, a Harem effect was gained by draping

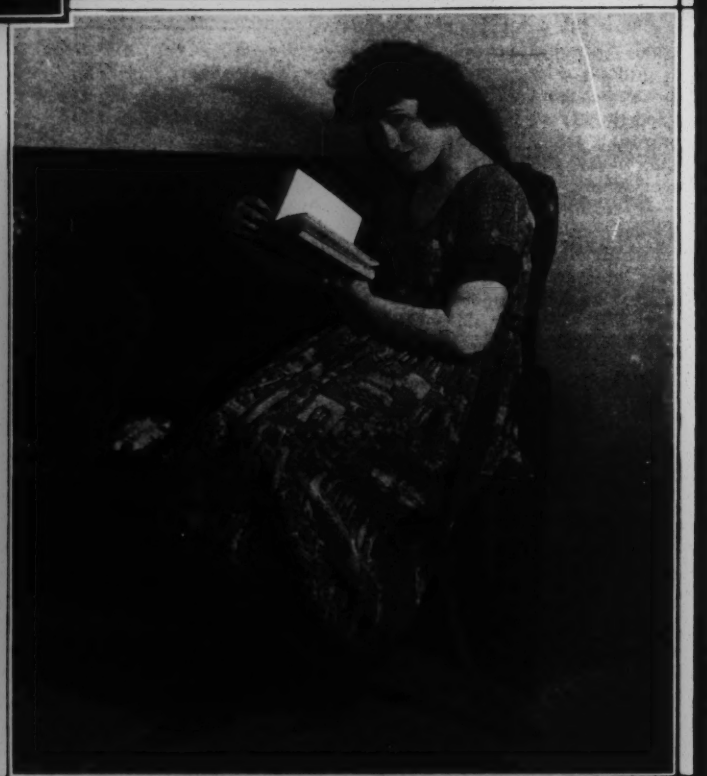
## GRACE DAVISON

Would you enjoy the satisfaction of having a frock that is just "you"? Then select a navy blue Roshanara Crepe, as *Miss Davison*, the screen star, has done and have it hand-batiked in green

## Three Puffed Panels

of orange taffeta to a shirred-in design about the ankles. The two side panels were rather narrow, revealing the dainty lace in front and at the sides, but the back panel was very broad, and covered the lace completely from a rear view.

The waist, in front, was almost entirely of the lace, having but two narrow stripes of orange taffeta, which crossed in front and broadened at the shoulder, and upon reaching the







### BLYTHE DALY

An excellent choice for the summer outing is this little dress of Fan-ta-sai silk which Miss Daly, the daughter of Arnold Daly, wears gracefully in "The Charm School." Fashioned along smart and trim lines, it is a dainty and appealing offering. And, too, it suggests comfort in the sultry dog days

These were so transparent that, as one matron in the audience expressed it, it was impossible to tell that they were stockings until the seam was seen from a rear view. But they did add dash to the costume.

The waist to this gown was of black, with touches of gold lace across the front, and with gold and green bands across the shoulders, from the low cut front, to practically the waistline in the back. A bow of the green adorned the back and

### Terminated in a Train

which well over the fishlike train of the black satin.

Later Miss Vantine who wears her gowns with a decidedly chic air, appeared in a negligee which was perfectly gorgeous in coloring and design. It was of gold lace, gracefully hung over an

### American Beauty and Peach

satin foundation, with the rich and exquisite shade of American beauty giving the color keynote. Miss Vantine's gowns, too were by Henri Bendel.

At "Seeing Things" there was an unusually well dressed audience. Alice Brady, having become decidedly slim, looked charming in an all black evening gown, which was of the form fitting variety. It was unrelieved by any gay touches of color, and except for the rope of pearls relied entirely upon its wearer's vivacious face for a contrast to its simplicity of design and coloring.

Justine Johnstone was another attractively gowned spectator. She, however, went in for

### Gay Brocaded Materials

and radiated youth and beauty in an evening wrap of gold cloth, brocaded in bright shades of rose in huge floral designs. This wrap was worn over a delicate and appealing evening gown of Nile green and silver. Miss Johnstone has bobbed her hair, and though it is very becoming, the mass of wavy golden locks are missed for Miss Johnstone always had her hair dressed in unusual and pleasing manner.

An effective costume worn by Frances Neilson in "His Chinese Wife" was

### A Sport Outfit

which included a black velvet jacket, relieved at the neck and wrists with lace collars and cuffs, and a white skirt. Later Miss Neilson in an evening gown of yellow taffeta, proved a stylish figure. This was of draped effect, with bouffant lines, and a snug waist, trimmed with pale yellow lace.

Leah Winslow, as a fashionably dressed matron, made a striking appearance in a

### Cloth of Gold Gown

designed along slender lines. This had a court train effect in the gold, while black tulle hung from the shoulder and fell softly down the side. A broad fan of black ostrich feathers helped to carry out the color note. Madame Alberta executed all of the gowns with the exception of Miss Delmar's very effective first act dress.

But summer plays and musical comedies are not the only places where pretty summer frocks may be found, for any day, along the Avenue, may be glimpsed.

### The Prettiest Summer Frocks

fashioned not only of organdies, but of dainty swisses and voiles. These dresses, of course, are most suited for afternoon walks at fashionable country clubs, or for the dansant at the smart hotels, but occasionally there is found among the dresses, dark toned creations which may be used by those compelled to spend their days in town. For the morning, pretty gingham, in large and small checks, or plaids, are found in trim designs.

Handkerchief linen is being featured quite a bit just now in the latest morning frocks. It comes in a great many pretty designs and is decidedly serviceable.

The smart shops are also featuring flowers of organdie in all the delicate tints of spring blossoms on their pretty summer frocks. A stroll down the Avenue reveals many of these

### Dainty Summer Frocks

fashioned in sheer organdies, with delicately shaded flowers nestling

cozily along the waistline, or hiding in rows of tucks which form the decorative qualities of the skirt. In trimming for the waists, they are used more in bouquet effect and are found in refreshing little nosegays near the shoulders or buckled in just above the waistline.

But one type of organdie which defies flower trimming, is

### The Dotted Swiss

which is spreading like wildfire in its popularity. This material, which is so effective in dark blue, dotted in white, yellow, red or lighter blue, relies more upon a trimming of white, or the color of its dots, and forms a plainer, but very smart little summer frock.

I notice the large hat is very much in vogue this year and, whether they be of leghorn, which has returned to its accustomed popularity, or of

### The Transparent Hat

of horsehair and tulle, early spring and summer hats have returned to the large, charming, drooping models.

### IRENE BLACKWELL

A charming evening gown for the summer revue or the roof garden party is this Bergdorf-Goodman creation of taupe, beaded artistically. Miss Blackwell, the motion picture star, sets it off stunningly, adding for that occasional chill in the air a brown lace flounced cape



back, extended the entire width of the shoulders. With this gown, dainty satin pumps and sheer silk stockings were worn. In the other scenes, a

**Cool and Comfortable Negligee** of all white was shown to be a very charming and desirable bit of wearing apparel. A feature of this nymph-like robe were the flowering Angel sleeves, and the caught in waistline which was outlined by

### Garlands of Roses

in pastel shades, with rose pink predominating. The entire effect was so pleasing and restful, that it should be copied and added to the wardrobe of all dainty maidens.

Marion Vantine, as a fascinating widow, was seen in a most stunning evening gown of black and gold, with

### Touchees of Grass Green

lending a dashing note. This gown, beautifully draped, with the slimmest of lines, was of the sheath variety, and upon walking, opened in front and in back revealing the sheerest of black silk stockings, and unusual Parisian footwear.

# STAGE NEWS OF THE WEEK

## VAUDEVILLE AGENTS ALARMED OVER PROPOSED ELIMINATION

Some of the Circuits Reported Perfecting Plan Whereby New Booking Process May Result

SO many disquieting rumors are rocking the Good Ship Vaudeville that there is an unmistakable state of alarm among the many agents depending upon it for the staff of life. The report will not down that the day is drawing nigh when agents will be eliminated by the vaudeville powers and a new process of booking for the acts maintained in their stead.

A letter written by a vaudeville magnate and the head of one of the leading circuits under recent date carries the statement that the theater owners and managers are of the opinion that "agents" are an unnecessary evil and that the time will

come soon when they will be eliminated.

For some time "acts" have heard disquieting stories about their future and some fear that an ironclad announcement may be made any day.

It may be a year or so, perhaps longer, before such a condition may come, but from the handwriting upon the wall at least two of the present circuits will oust all agents and have only booking representatives that are within the employ of the circuits.

Meanwhile a state of uneasiness pervades the vaudeville Rialto where the agents come and go and conversation is a part of their daily routine.

## SEVEN PLAYS CLOSE

"East Is West" Among Those Ending Runs

With the fall of theater curtains last Saturday night seven plays that have enjoyed long runs closed their season.

One of these was "East Is West," which has been at the Astor Theater for two years.

The other plays that closed were "My Lady Friends," at the Comedy; Marjorie Rambeau in "The Sign on the Door," Republic; "Clarence," at the Hudson; "Martinique," at the Eltinge; "Buddies," at the Selwyn, and "His Chinese Wife," at the Belmont.

At the end of the week "Beyond the Horizon," at the Little Theater, and "Shavings," at the Knickerbocker will close.

## Benefit for Nellie Revell

A benefit performance will be given at the Cohan & Harris Theater on Sunday evening, July 11, for Nellie Revell, one of the best known publicity agents in United States, who has been bed-ridden a year with an affection of the spine. Funds are needed to see her through to health again and some of her friends have arranged the testimonial looking to this end.

E. F. Albee, chairman of the committee, promises that the entertainment will be "the biggest and best show Broadway can produce." Artists are volunteering in large numbers.

When she was taken ill she was general press representative for John Cort's attractions.

## In "Ladies' Night"

John Cumberland will head the cast of "Ladies' Night," the new farce by Charlton Andrews and Avery Hopwood, which A. H. Woods will present at the Eltinge Theater early in August. Others in the company include Charles Ruggles, Allyn King and Fay Marbe.

## Irish Tenor to Star

Walter Scanlon, young Irish tenor, will open in September in a Celtic comedy, "Hearts of Erin," written by Charles Bradley.

## "Mecca" at Century

Arrangements have been completed whereby the first presentation of the new Oscar Asche Oriental spectacle "Mecca" will take place at the Century Theater the last week in September.



David Warfield is interested in stereoscopic pictures which Cecil B. De Mille, the Paramount-Artcraft director, has taken

## "Sherlock Holmes," Dog, in New Play for Nan Halperin

"Sherlock Holmes," said to be the most intelligent dog in the world, will play an important part in "Don't Be Afraid," the Avery Hopwood comedy which the Messrs. Shubert produce in about two weeks. "Sherlock Holmes" has been in vaudeville for the past five years, and is said to have the combined intelligence of "Don," the talking dog, "Jasper," the "object" dog and "Hans," the German mathematical horse.

## Drew Post Holds Smoker

The S. Rankin. Drew Post, of the American Legion, is staging another affair to add to its list of successful entertainments held since its organization less than a year ago. It is a smoker this time to be held at Keen's Chophouse in Forty-fourth Street, Monday night, June 21, and is given in honor of Lieut. Commander Wells Hawks, U. S. N. R., who is commander of the Post, and who on that date will celebrate his fiftieth birthday.

## G. M. COHAN'S PLANS CELTIC PLAYERS HAVE BIG PLANS

George M. Cohan's plans for the coming season include four new plays. They are: A new American comedy by Mr. Cohan will open early in September; "The Genius and the Crowd," comedy by John T. McIntyre and Francis Hill, will open in October. "Mary," a new American musical comedy now running in Boston, will have its New York hearing early in the season. "The Cohan Revue of 1920" will be an early production.

## Frisco Heads Show

Frisco, late of the Ziegfeld "Midnight Frolic," is to head a road revue that will be managed by Jesse Weil. The Weil plan is for Frisco to open in southern territory and play direct to the Coast. DeHaven and Nice, late of the Frank Tinney show, will stage the show. Unless other plans are made the Frisco revue will open in Norfolk about the first of September. There will be fourteen principals and twenty-four feminine choristers with the show.

## Abbey Theater, Dublin, Their Model—To Open at Bramhall

The Celtic Players have transferred their activities from the Provincetown Theater to the Bramhall Playhouse, Lexington Avenue and Twenty-seventh Street, where they will open an indefinite season next Monday night, June 28.

A new program of Irish dramas will be presented, which will comprise "The Troth," by Rutherford Mayne; "Kathleen ni Houlihan," by William Butler Yeats, and "The Rising of the Moon," by Lady Gregory. The bill will also include a dramatic rendition of "Spring in Ireland," from James Stephens' poem, "Green Branches."

Whitford Kane is the director and producer of the organization, and will appear in the program as a chronicler, reading the lines of "Spring in Ireland" between the performances of the one-act dramas. The roster of the company includes Eileen Curran, who won a notable success at the Provincetown; Paul Hayes, Henry O'Neill, Bina Flynn, Clem O'Laughlin, Angela McCahill and Alan McAteer.

The Celtic Players are not identified in any way with the Irish Players, who are now at the Thirtieth Street Theater. The Celtic Players are operated solely upon a co-operative basis. They are their own managers, sharing all expenses and receipts.

It is the aim of the organization to establish and foster an Irish national theater upon the lines of the famous Abbey Theater in Dublin. The best contemporary Irish and Irish-American dramas will be produced. New authors will be encouraged and developed. The dramas of other nationalities, however, will not be neglected, and in the course of time plays of Welsh, Scotch, English and American origin and theme will be presented. In this way, it is hoped, that a new mark will be made upon the art and idealism of the theater in America.

A new bill will be presented at regular intervals. Among the plays accepted for production is "The Black Bottle," a comedy, by Seumas O'Brien.

## Whiteside with Pitou

Augustus Pitou will direct the tour of Walker Whiteside in the future. Mr. Whiteside will commence his season in September in Carl Mason's dramatization of "The Master of Ballantrae," by Robert Louis Stevenson, which he will bring to New York City after a short tour of the larger cities.

## Dodge to Produce "Lorayne"

Wendell Phillips Dodge, in addition to his forthcoming production of the Biblical drama "Esther," to be made this fall, is about to produce another musical play, entitled "Lorayne." C. S. Montanye is at work on the book of the new piece, and Bide Dudley is writing the lyrics. Frank H. Grey is composing the score.

## Will Play Fairbanks

When A. H. Woods presents "The Winged God," with Hazel Dawn as the star, there will be a role in the show that will have Winston Scanlan playing Douglas Fairbanks, with Scanlan doing some marvelous tricks and acrobatics a la Doug. The show is now in rehearsal.

## Huntley Here

G. P. Huntley, the English comedian, is to star in this country next season under the management of Charles Dillingham. The piece will likely be called "Lord Willie."



# STAGE NEWS OF THE WEEK

## JOHN EMERSON GOES ABROAD New Equity President Sails for Europe to Effect Closer Actors' Alliance

JOHN EMERSON, newly elected President of the Actors' Equity Association, sailed Tuesday on the steamship France for Europe to effect a closer consolidation between the American actors' association and the similar organizations existing in England and France.

"The actors here," said Mr. Emerson, "have built up the first large-scale organization of brain workers and they are determined to make it a world force. It will not be long be-

fore there are similar organizations for all professions, everywhere, and with this in mind we have come to see that our strength lies not only in our national but in our international affiliations."

Mr. Emerson added that "developments of the greatest importance to our association and to professional men and brain workers throughout the country necessitated this hurried voyage."

## Belasco's Next Production "Midnight Lark" Now Name at Empire

David Belasco, according to arrangements with Mr. Frohman, will open the Empire Theater on August 31 with a play entitled "Call the Doctor," by Jean Archibald, in which Janet Beecher, Charlotte Walker, Fania Marinoff and Philip Merivale will be featured. The Belasco Theater will be occupied by David Warfield in "The Return of Peter Grimm" until Christmas, when Frances Starr will come to that house in another Knoblock play. There is reason to believe Ina Claire, in "The Gold Diggers," will remain at the Lyceum for a large part of the coming season. The other Belasco star, Lenore Ulric, will take "The Son-Daughter" on the road.

## Lumiere Moves

Samuel Lumiere, the artist photographer, has removed his studios to 574 Fifth Avenue. Mr. Lumiere is very well known to the professional world. He has photographed some of the leading stars in the stage and film world. As a noted opera singer remarked, he not only photographs you well, but he pictures your very soul. Mr. Lumiere has studied art in Petrograd, and has taught the art of photography in the leading universities of Europe. His studios contain all the latest equipment to make twentieth century photography a success.

## Hussey in New Act

Jimmy Hussey is not going to join the G. M. Anderson "Frivolities" on the road after all. He closed his vaudeville season Saturday night and will take a ten weeks' rest away from Broadway when he expects to return and produce a new act. His "former" "Move On" revue will be used again next season with Joe Morris and Flo Campbell as its principals.

## To Appear in New Show

Arrangements are under way for Frederick V. Bowers to take the road early in the fall in a brand new musical comedy. Bowers at present is playing some local vaudeville dates for the Marcus Loew offices.

## McCormick's New Play

Langdon McCormick, author of "The Storm," has written a new melodrama, "Roaring River," which will be produced in the fall.

## "Midnight Lark" Now Name

When the Shuberts open the Century Promenade, the 11.30 show will be known as "The Midnight Lark" instead of "The Midnight Rounders." The company is to number more than one hundred. Unlike the usual type of roof entertainment to which New York has been accustomed, "The Midnight Lark" has a regular book and the characters will run through the play.

## Stock in Denver

Arrangements have been made for a new stock company, headed by Maude Hanaford and Charles Trowbridge, to be installed in Elitch's Gardens, Denver, for the summer. This is the first time in four years the place has been opened. Manager Mulvihill is arranging for the production of such plays as "Polly With a Past," which will constitute the opening bill.

## To Open Next Week

Two Shubert openings are scheduled for the week of June 28. They are Will Morrissey's "Buzzin' Around," in a theater not yet selected and "The Midnight Lark," on the Century Roof. "Buzzin' Around" is being tried out this week at a suburban theater.

## Woods's Atlantic City House

On or about July 5, A. H. Woods will open the theater in Atlantic City recently controlled by John Cort and rechristened the Woods Theater. The first attraction under the Woods regime is "The Winged God," by Crane Wilbur. Hazel Dawn is to be starred in it.

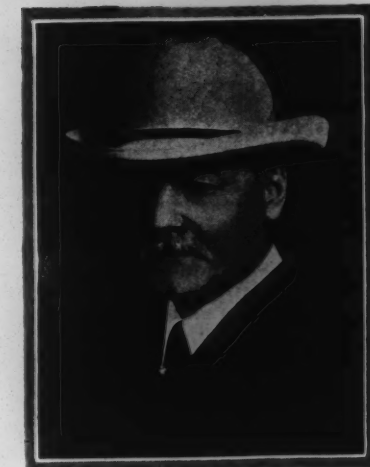
## 20 YEARS AGO TODAY 5 YEARS AGO TODAY

John Cumberland Is Engaged for Cast of Sol. Smith Russell's "A Poor Relation."

Theodore Burt Sayre's "A Classical Cowboy" Is Produced by J. H. Gilmour and Florence Rockwell in Boston.

Josie Intropidi Is Engaged for the Cast of "Foxy Quiller."

Mr. and Mrs. DeWolf Hopper (Nella Bergen) Start a Six Weeks Carriage Drive through the Country.



## MELBOURNE MACDOWELL

Creator with the late Fanny Davenport of Sardou roles in America, now playing in "Nomads of the North" for First National

## DILLINGHAM'S PLANS Six New Productions for Next Season

Charles Dillingham is out with his plans announcing six new productions which he will offer early in the coming season. First and biggest is the Hippodrome spectacle, now in process of selection, but as yet unnamed. Fred Stone is to star in "Tip-Top," a musical comedy by Anne Caldwell, and R. H. Burnside, for which Ivan Caryll writes the music. Joseph Cawthorn is to appear in "The Half Moon," book by William Le Baron and music by Victor Jacobi. Raymond Hitchcock will star in "Hitchy-Koo 1920," to be produced by Mr. Dillingham in association with A. L. Erlanger and F. Ziegfeld, Jr. G. P. Huntley, the English actor, will be seen in a musical comedy entitled "Lord Willie," while Julia Sanderson will have a similar vehicle which has not been named.

## To Write for Edith Day

Cable advice has been received from the London offices of J. L. Sacks in the Empire Theater, that Andre de Croisset, the French composer, is contemplating a visit to the United States to confer with a well-known librettist relative to a new vehicle starring Edith Day following the London run of Irene.

## IS THAT SO!

Cyril Keightly will be featured in one of the Comstock and Gest comedies next season.

Mrs. Shelley Hull, wife of the late Shelley Hull, has been engaged by Lee Shubert to stage "Crucible" in which Henry Hull is to be starred.

Charles White has been engaged for Avery Hopwood's comedy, "Don't Be Afraid."

Ingrid Selforg has been engaged by Cleveland Bronner to dance opposite him in his "A Fantastic Conception of Twenty-four Hours," which he is preparing for the Century Promenade.

L'Estrange Millman has been engaged by Leo Ditrichstein and Lee Shubert to play an important role in the Brieux comedy, "The Americans in France."

Louise Clark, daughter of Charles Clark, has joined the cast of "Honey Girl."

Ina Williams has been engaged for "The Century Promenade."

Robert G. Pitkin has joined "Florodora," succeeding John T. Murray, now in "Cinderella on Broadway."

Vivian Holt and Lillian Rosedale, recently of "Hello Alexander," are to be in "The Midnight Lark," at the Century Promenade.

Melanie Gordon has joined the cast of "An Innocent Idea" at the Fulton. Lora Rogers has just closed a forty weeks' season with Woodward Stock Company, Spokane, Wash. Miss Rogers has been engaged to return to Portland, Ore., Baker Theater for next season.

Frank Kingdon will play the French father in the Brieux comedy, "The Americans in France," to be produced by Leo Ditrichstein and Lee Shubert.

Bert Williams has been engaged for George Lemaire's "Broadway Brevities" which comes to Broadway in August.

Harry and Denis Du-For will sail for Europe July 1, on the Mauretania, after eight and one-half years in this country, to have a reunion with their family and to meet four brothers who served in the European war. They open at Cardiff July 26, and then play six weeks in London and twelve weeks in a revue in Paris. They are booked to return here for a new production.

John Murray Anderson is going to London after the new "Greenwich Village Follies" opens to stage an English production of "What's in a Name."

Dorothy Armstrong and Pieter Meyer have been given the contract to provide all of the costumes for the new show "Hits and Bits" which Arthur Pearson will produce.

Gladys Hanson has signed a contract with F. Ray Comstock and Morris Gest whereby she will create the leading feminine role in the new Oscar Asche play, "Mecca," to be presented at the Century Theater the last week in September.

Reginald Barlow has been engaged by Comstock and Gest for one of the leading roles in "Wild Cherry," the Guy Bolton comedy in which Ruth Shepley will be featured.



# How to Get a Laugh *By Harold Lloyd*

**T**HIS funny old world is filled with several hundred millions of people mostly born of poor but honest parents. They mean to be honest themselves. Your money is safe. They won't pick your pocket—they only pick your brains. If you make some sort of a hit with your work and are able to pay your rent and your income tax, they insist on being told how you do it. They loaf around while you are cultivating your little crop of puny vegetables, and irrigating the soil with the sweat of your brow, and exclaim: "My stars! how do you get away with it?"

Well, I don't mind—I'll tell 'em. In divulging

## This Precious Secret

of getting the laughs, permit me to make my bow, to Dr. Alden Sedgwick, the distinguished Boston reviewer and essayist, and my other good friends among the writing chaps who studiously pick me to pieces and put me together again and solemnly decide that I am "The young Moliere of the comedy screen."

Now, I've looked that party up quite carefully, and I find him haled into court for grabbing other chaps' stuff. But I rather liked his grit. When the plaintiff's lawyer asked him where he claimed he got most of the bright things he was putting over on the public, this Moliere came back: "I got 'em from the same place your client got 'em. They all had whiskers when ancient Babylon was a mining camp."

## Barnum Was Right

and so was Moliere. It's the funny things that have happened to people since the beginning of the world, and are still happening, that keep them laughing. Only when you do them over again on the stage or on the screen, you have to boil 'em down, and stir 'em up, and skim off the scum from a hundred different kettles full of it, and then carefully mix together the little bit left in the bottom of each kettle, and for flavor add such small gurgles as lurk about your own funny bone. Believe me, it's some job.

From here on I shall say "we," for—thank my lucky stars—there are

## Half a Dozen of Us

equally guilty and equally horny-handed, among them two "Hals" and a "Mittie." We try to spare "Mittie's" pink palms as much as possible; but Hal No. 1, wears calluses an inch thick. His other name is Roach. The calluses of Hal No. 2 are as yet in the blister stage—which is more painful. You'll find him in the Los Angeles City Directory among the W's—Walker; but he doesn't; he's so full of speed that he lopez for a regular gait.

So now I will divulge our great secret. It's a pity Moliere has been dead for a couple of hundred years—we'd like to let him in on it.

Well, we dig for our laughs.

## We're Intensive Farmers

in the broad fields of comedy. We prepare the soil with the utmost care, plant seeds raised by ourselves, and when the plants come up we water them with the sweat of our brows

## You Have to Dig for It in Manner of Intensive Farming—Watches His Patients' Necks to Know if He Is on Right Track

and then we Luther Burbank 'em. Now the secret is out!

You've heard about the genius who grows spineless cactuses and painless cucumbers. Well, we proceed on the same general principles. If a laugh comes up looking weak and sickly, but of a variety possessing a highly ticklish flavor, we graft it onto the stem of a lustier variety, which supplies the punch, so to speak. To be explicit, it is like the horticultural expedient

fails to improve, we instinctively change our laugh doctor. Convinced that Old Doctor Chuckle's methods are not sufficiently drastic, we send for Young Doctor Gurgle.

And finally the

## Celebrated Specialist

Doctor Rumble-Guffaw is called into consultation. The latter, by digging deeper into the patient's anatomy than the others have been able to,



*Harold Lloyd, Pathe's genial young comedian—the man who made horn-rimmed goggles famous*

of grafting a sweet brier rose onto a skunk cabbage, the resulting blossoms are so profuse and brilliant that the cabbage part, unless you get too close with your nose, escapes notice.

Laughs which fail to dig down deep in your cosmos, but only create ripples on your surface, have no real therapeutic, and consequently small financial, value. For the truth is, although we may not be conscious of the fact, that we seek laughter instinctively on account of its health-giving properties. If our condition

plants his little microbe of big laughs in congenial soil, where it develops with astonishing speed, permeating the entire works with a series of explosions which reach and agitate every square inch of the surface. To aver that the patient is cured is putting it mildly, he is rendered immune to all earthly worries and troubles for an indefinite period.

Not only have I observed these phenomena frequently in the course of my own laughter practice, but I find them analyzed in a learned vol-

ume called "Physiognomy and Expression," which I did not know existed until I found one of our extra girls from Boston committing it to memory. My hat is off to the wise man who wrote that book. You can't deceive him with a polite titter. Listen to this:

"A feature of laughter is the deep inspiration, followed by a frequently interrupted expiration and accompanied by a peculiar and characteristic noise . . . as the pleasure increases, and with it the emotion is augmented, the muscles of the face no longer suffice for its expression; the diaphragm, and the respiratory muscles of the thorax come to their aid."

## That Reminds Me

I always suspected the diaphragm, and have always aimed at it in my practice, as well as I could without knowing where it was located. But to continue with the professor:

"In laughter," he writes, "the mouth opens more and more, many of the teeth are exposed, the emotion always increasing, the muscles of the limbs and of the trunk take part in the performance, as much to discharge the centrifugal current which is developed as to protect the viscera of the belly, which are too violently tossed about by the rapid and energetic contractions of the diaphragm. It is then that the head is thrown back, afterwards the trunk; that the face and neck get red, the veins swell, that the eyes are flooded with tears which even flow over the cheeks."

Now that's

## What I Call Science

I always watch my patients' necks. When they begin to get red, I know I'm on the right track.

It has often occurred to me that, inasmuch as the most beneficial laughs start deep down in our insides, some sort of a laughter pill might be concocted, which, taken internally, of course, would produce infallible results. The right kind of pill certainly ought to hit the right spot.

In making this suggestion I am risking no financial loss, for the

## Proper Ingredients

of that pill would be furnished only by our intensively cultivated and Luther Burbanked flowers and fruits of laughter. You see, we hold a monopoly of the raw materials. Maybe you think you can put over the Burbanked product, as we do, now that you have the secret. All right. Go to it. The exercise will be good for your liver, anyway.

If you'll kindly excuse us now, we'll finish our little play spell in New York and

## Get Back to the Works

at Culver City. Hal Roach is losing the calluses on his hands. Hal Walker, who can't sleep later than 5 a. m., is beginning to have that tired feeling in the morning. And as for Hal Lloyd, he's getting anxious about the brand new variety of super-Burbanked laugh which we left behind just beginning to bud under a glass bell. Keep your eye on the Strand, or the Rivoli, or the Capitol announcements and we remain yours for the deep-seated gurgle.



# Upward—To the Stars!



*"Grace Darling follows the finger of Beach Traffic Policeman Prevost, though she is aware that all the time she is among the stellar luminaries. She is appearing in Rolfe-Metro pictures*



*Marie Prevost, of Paramount-Mack Sennett comedies, directs the California picture players in the way they should go. Hardly any of them need her advice, though they compliment her upon the fine figure she cuts as a guide*



*Bebe Daniels has just reached stardom via the Realart route. Fortunate is Realart in possessing the good judgment to make her a star, as she has any number of qualifications for enormous popularity*

*Katherine MacDonald is reckoned as one of the most beautiful of our motion picture stars. Indeed, she is called the American beauty of the screen. Miss MacDonald is appearing in First National pictures*





Wallace Reid in "Sick Abed" (Paramount) decorates himself prematurely, to the horror of his pretty nurse, Bebe Daniels

At the top of the page, Wallace Reid and his valet conspire to make an invalid of him in "Sick Abed."



## "SICK ABED"

### Wallace Reid in Amusing Light Paramount Comedy

Adapted by Clara G. Kennedy, from the play by Ethel Watts Mumford. Directed by Sam Wood. Released by Paramount.  
 Reginald Jay.....Wallace Reid  
 Nurse Durant.....Bebe Daniels  
 John Weems.....John Stepping  
 Constance Weems.....Winifred Greenwood  
 Chalmers.....Tully Marshall  
 Dr. Macklyn.....C. H. Geldart  
 Dr. Widner.....Lucien Littlefield  
 Dr. Flexner.....Robert Bolder  
 Lady Customer.....Lorenza Lazzarini  
 Wing Chow.....George Kuwa

Wallace Reid has a most pleasant light comedy personality which has been shown to advantage recently in his film plays, but none of the stories which he has made use of has given him the opportunities that he finds in "Sick Abed."

The story which is adapted from the recent Broadway farce of the same name, tells of the frantic efforts of young Reginald Jay to avoid being forced to testify against a friend in a divorce case. This friend has been forced by a storm to spend the night in a notorious road house in company with a woman whom he was taking out to look over some property as a prospective purchaser.

Jay on his way to town in his car catches them coming out of the roadhouse at midnight, and drives them back to the Forest of Arden Inn where they are all stopping, including the friend's jealous wife, Constance. Constance has been laboring under the delusion that she is a misunderstood wife, and when her husband's discharged chauffeur comes to her with the story of the roadhouse, there is nothing left for poor Constance but the divorce court.

Jay is of course the chief witness. And the last thing in the world he wants to do is testify, particularly as he and Constance have been seen together in the woods rehearsing a love scene for Constance's latest play. He therefore feigns severe illness which prevents him from appearing in court.

Various complications ensue, but everything is brought to a happy termination by the fact that Jay falls desperately in love with his nurse and Constance withdraws her suit for divorce.





## "SAND"

### William S. Hart in Another Thrilling Paramount Western

Adapted by Lambert Hillyer, from the story by Russell Boggs. Directed by Lambert Hillyer. Released by Paramount.  
 Dan Kurrie.....William S. Hart  
 Margaret Young.....Mary Thurman  
 Joseph Garber.....G. Raymond Nye  
 Josie Kirkwood.....Patricia Palmer  
 Pete Beckett.....William Patton  
 Jim Kirkwood.....Lon Poff  
 Pop Young.....Hugh Sackson

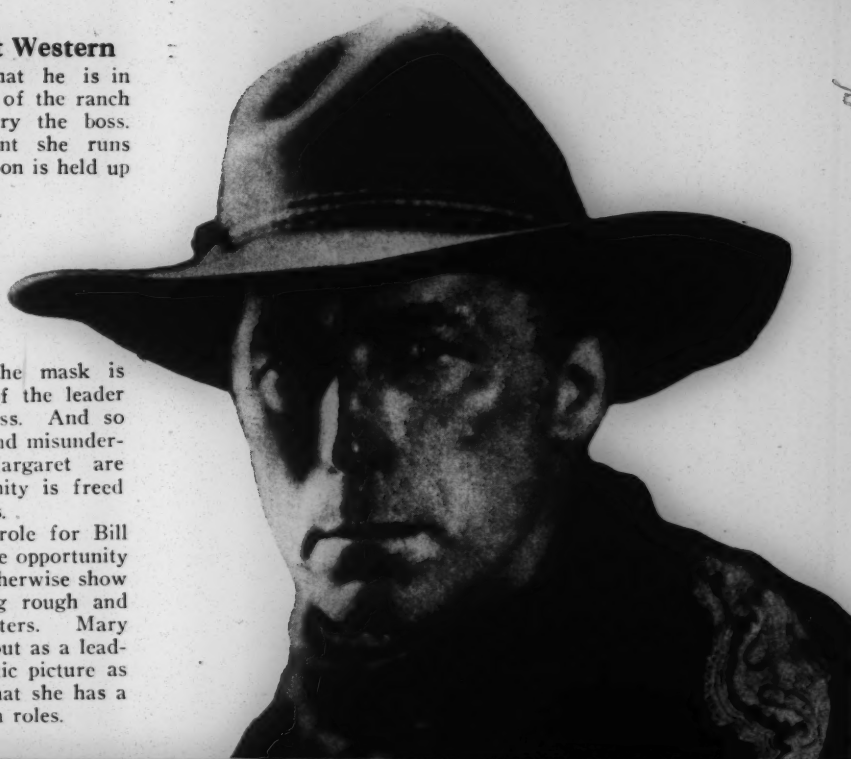
William S. Hart seems to have laid off playing bad men, for the time being at least. In "Sand" he is the same daring native of the rugged west, but he is in no sense of the word a villain. He is in fact eminently heroic and wins the girl of his heart as his reward.

The story of "Sand" is full of action. It deals with a wandering person named Dan Kurrie who happens into a town in the southwest and asks for a job as station agent. He gets the job and also falls into a nice bit of adventure. The boss of the community is in love with Margaret Young and so is Dan. That starts trouble. Through the robbing of the station safe, the boss pulls wires that have Dan fired. He is undisturbed, however, and goes to work on a nearby ranch as a cowpuncher.

Margaret thinking that he is in love with the daughter of the ranch owner, consents to marry the boss. But at the last moment she runs away. The train she is on is held up by a gang who have been operating in the vicinity for some time, and Dan who happens to be on hand, solves the mystery of their identity.

They are dressed as Mexicans, but when the mask is pulled from the face of the leader it proves to be the boss. And so after a lot of fighting and misunderstanding Dan and Margaret are united and the community is freed from its unwelcome boss.

Dan is an excellent role for Bill Hart. He is given ample opportunity to ride and shoot and otherwise show his skill at portraying rough and ready western characters. Mary Thurman makes her debut as a leading woman in a dramatic picture as Margaret, and proves that she has a career before her in such roles.



At the left, William S. Hart in "Sand" (Paramount) has landed in a soft spot somewhat to his surprise. He doesn't seem to be enjoying the unique egg experience

Above, the railway bandits have become bolder and bolder (one might almost say "boulder") in their activities, but here William S. Hart has got them where he wants them. With his indomitable daring and his trusty six-shooter all he ever asks for is a chance—and here he has it

**"PASSERS-BY"**

**Herbert Rawlinson in Blackton Production of Famous Play for Pathe**

Adapted by Stanley Olmsted from the play by C. Haddon Chambers. Directed by J. Stuart Blackton. Released by Pathe.  
 Peter Waverton.....Herbert Rawlinson  
 Margaret Summers.....Leila Valentine  
 Beatrice Dainton.....Ellen Cassidy  
 Lady Hurley.....Pauline Coffyn  
 Pine.....William J. Ferguson  
 Nighty.....Tom Lewis  
 Burns.....Dick Lee  
 Little Peter.....Charles Blackton

J. Stuart Blackton has done a fine job of picturizing the successful play of C. Haddon Chambers, "Passers-By." The cast is in every instance excellent, particularly Herbert Rawlinson in the role played on the stage by Charles Cherry. The quaint types of the London underworld are cleverly characterized and all in all there is nothing to complain of in the entire production.

The story tells of the love of Peter Waverton and Margaret Summers, a governess in the home of his sister, Lady Hurley. It is this latter lady's ambition to marry her brother to her ward, Beatrice Dainton, and when she sees the attachment between Peter

and Margaret she determines to interfere. Unknown to Peter, she forces Margaret to leave the house and in a heavy fog.

Peter sets out to find her, but to no avail. Margaret meanwhile has gone to the river with the intention of drowning herself, but a kindly cabman saves her and puts her in the way of taking care of herself. Soon she becomes the mother of Peter's son, and supports herself and the child by sewing.

One night several years after her disappearance, Margaret and Peter meet again. He has invited several queer nondescripts into his house out of the fog, and among them is the cabman who has saved Margaret's life. Among them also is Margaret. Peter learns for the first time of the existence of his son, and though he is engaged to marry Beatrice, he realizes that there is but one possible future for him and Margaret.

Lady Hurley is a rather difficult obstacle, but when one day it seems that little Peter has been lost, Peter comes to the conclusion that nothing matters except the happiness of Margaret and his son, and things end happily after years of wretchedness.

*At the left Herbert Rawlinson and Leila Valentine in "Passers-By" (Pathe). Below, Herbert Rawlinson gives a dinner party which shocks his butler, William J. Ferguson, beyond words. The guests, however, enjoy themselves in spite of him.*







## "UP IN MARY'S ATTIC"

Fine Arts Presents Hilarious Five-Reel Comedy

Produced by Ascher Brothers. Released by Fine Arts Pictures, Inc.

The Husband.....Harry Gribbon  
The Wife.....Eva Novak  
Minnehaha.....Himself  
The Baby.....Himself  
The Dog.....Himself

"Up in Mary's Attic" is the newest five-reel comedy and it is a triumph of hilarity from beginning to end. There is nothing of the slapstick about it. The humor is not gained by pie-slinging methods or by a motley group of grotesque comedians giving chase to one another. Its mirth-provoking qualities are founded on an incident of life that is reasonably true.

The picture can be called a polite comedy—a satirical comedy—a melodramatic comedy all at the same time. A delectable flapper is attending a boarding school. She is married to the athletic instructor and will forfeit her inheritance and be expelled if the marriage leaks out. There is a cute infant whose unconscious humor and juvenile appeal play an important

part. A galaxy of bare-kneed girls serve as the student body.

The high spot in this offering is the afore-mentioned baby who enacts her scenes in a fine spirit of playfulness. Extremely provocative of laughter is her mother's attempt to hide her away from those who are not "in the know." Mother finds a safe place for her in the attic of the dormitory where an intelligent dog acts in the capacity of nurse. For the benefit of those who like their comedies dressed up with feminine pulchritude let us state that "Up in Mary's Attic" keeps to the standard set by Ziegfeld on the stage. They gambol on the beach, cut up high jinks in the "gym" and give the comedy a good deal of its appeal. Eva Novak and Harry Gribbon are the featured players and they give an excellent account of themselves, the former lending tone and quality through her charm and sincerity, while the latter furnishes fun in his droll buffonery.



At the top of the page, at the left, a group of seminary girls in "Up in Mary's Attic" (Fine Arts) engage in student activities. They number, as you can see, five and one to carry. At the right, above, Eva Novak and her secret baby enjoy a hearty chuckle

And here at the left is a scene which we trust is not common to Mary's attic. Murders, though unpleasant, cannot disturb the vampire at her work

**"WHITE LIES"****Gladys Brockwell Is Heroine of Fox War Romance**

Adapted by Charles Wilson from the novel by Charles Reade. Directed by Edward J. LeSaint. Released by Fox.

Josephine.....Gladys Brockwell  
Lieut. Camille Du Jordin...William Scott  
Baroness de Beaurepaire...Josephine Crowell  
Eduard Riviere.....Evans Kirk  
Rose.....Violet Schram  
Colonel Jean Raynal...Charles K. French  
M. Perrin.....Howard Scott  
Jacintha.....Lule Warrenton

"White Lies" is a war picture; there is no doubt about that. But there is no flag-waving and no hurrah and no scenes of battle, and none of the other things that usually characterize war pictures. The war serves merely as a poignant background for an unusual romance of France.

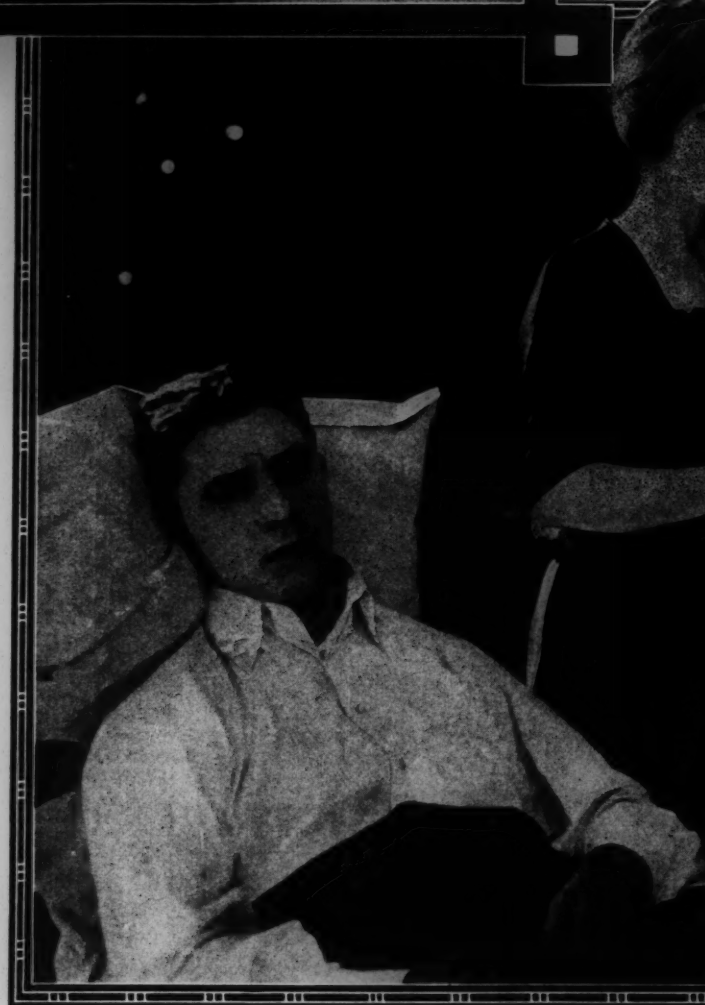
The Baroness de Beaurepaire is a remnant of the old aristocracy who would rather die than part with her old estate. In order to protect her feelings her two daughters, Rose and Josephine, conspire to keep from her all disagreeable facts relating to their poverty and the eventual forced sale of the estate.

Josephine is in love with a young soldier whom her mother opposes because of his humble birth. When the war breaks out he is off to the front with a vow to return worthy of Josephine's high rank. In the meantime, however, the new owner of

Beaurepaire appears on the scene. He is an old soldier who is much distressed when he discovers the true state of affairs, and offers to leave the estate in the Baroness' possession, but such an offer the old lady refuses as beneath her dignity. It is at this point that news comes that Josephine's young lover has been a traitor to France, and consequently when the old soldier asks her to marry him, she accepts in order to keep the family estate for her mother.

Immediately after the wedding her husband, Colonel Raynal departs for the Dardanelles, and the young soldier, Camille returns not only vindicated but decorated for his bravery. He and Josephine are in despair. Then comes news of the death of Colonel Raynal, and the two young lovers are married, and when Camille has gone once more into the battle, Josephine finds that her first husband is alive.

How he returns and discovers the son which has been born to Josephine and Camille, how Rose takes upon herself the stigma of having borne the child out of wedlock, and how eventually things work out for the happiness of all concerned, is told with fine effect.



Above, Gladys Brockwell receives news of her soldier-husband's death. To her mother it is cause for tears, but to her—well, the man she really loves lies wounded at her side

At the right, Gladys Brockwell and William Scott in "White Lies" (Fox) are compelled to say a secret farewell because of her mother's disapproval







Tom Moore's genial smile as seen at the left would not indicate that any accident, however great, could make him worry. But "The Great Accident" in the Goldwyn picture of that name caused him a little anxiety

Below, like most men, Tom Moore finds in "The Great Accident" (Goldwyn) that it takes a woman's push to make a man climb to the top

## "THE GREAT ACCIDENT"

Goldwyn Political Film  
Starring Tom Moore

Story by Ben Ames Williams. Produced and released by Goldwyn.

Wint Chase.....Tom Moore  
Joan Caretall.....Jane Novak  
Winthrop Chase.....Andrew Robson  
Amos Caretall.....Willard Louis  
Mrs. Winthrop Chase.....Lillian Langdon  
Hetty Morfee.....Ann Forrest  
Jack Routt.....Philo McCullough  
V. R. Kite.....Otto Hoffman  
Peter Gerger.....Roy Laidlaw  
Williams.....Edward McWade  
Sheriff.....Don Bailey  
Sam O'Brien.....Lefty Flynn

"The Great Accident" simply couldn't help being a success, considering that it is filmed by Goldwyn, written by Ben Ames Williams, and the leading role enacted by Tom Moore, surrounded by a brilliant cast.

The theme of the story is most timely, blending politics with exquisite motifs of sentiment.

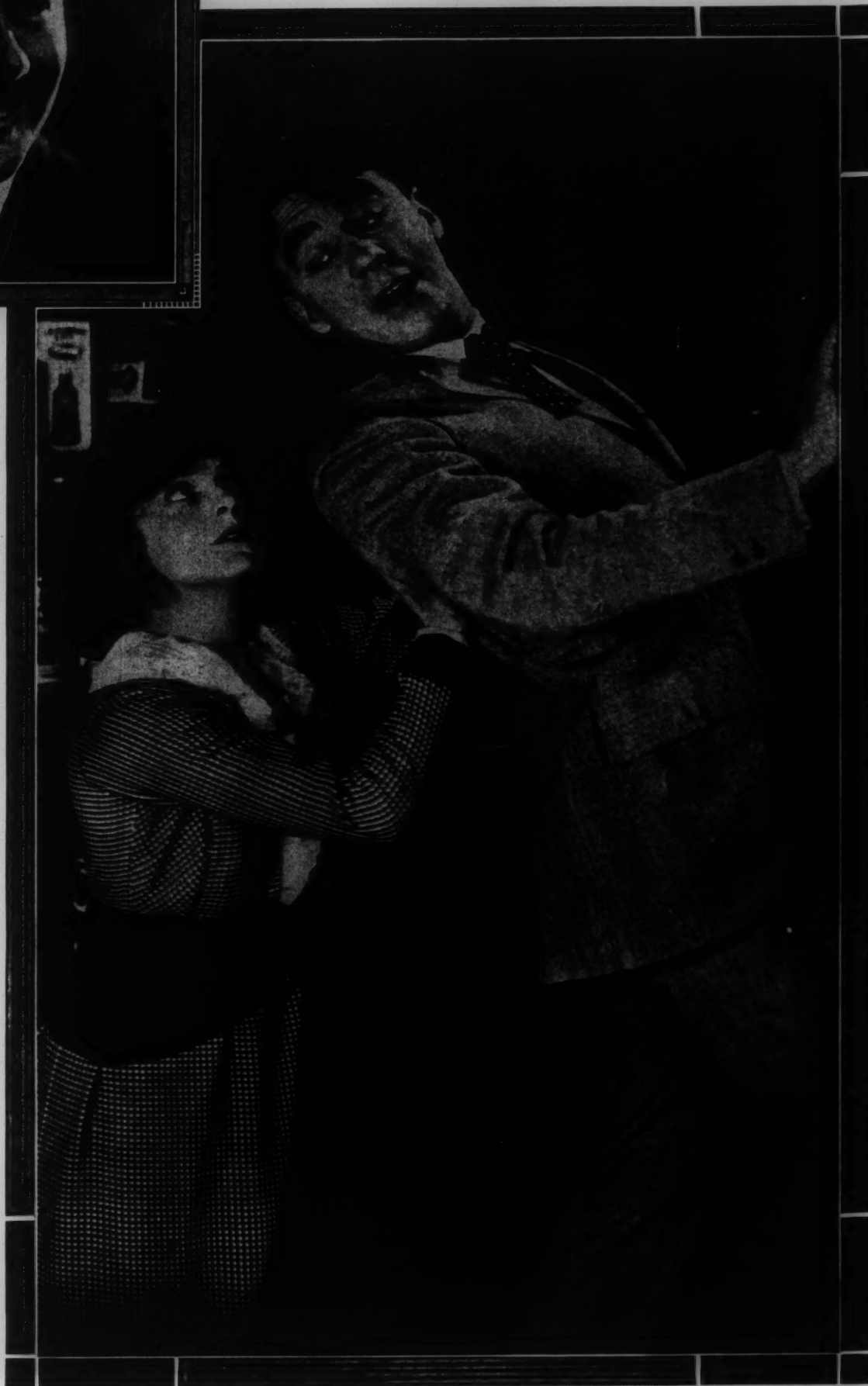
Tom Moore finds in the character of Wint Chase, a warm-hearted, impulsive youth, a role that well fits his personality.

When the story opens Winthrop, Jr., is portrayed as a most uncompromising alcohol addict, who is derisively pointed out as the "horrible example" and real influence behind the prohibition plank on which his father has built his chances for the mayoralty.

In response to a jibe from his political rival about the "horrible example," Chase, Sr., responds that only a "great accident" can save Chase, Jr. The political rival sees an inspiration in the father's reply, and provides the "great accident" by substituting the word "Junior" for "Senior" on the votes cast for Winthrop Chase.

Wint awakens from a spree to find himself mayor of the town. It is a seemingly impossible situation, but a queer element of perversity in the youth's character puts him on his mettle, and he makes good despite his past record.

Jane Novak plays the part of Joan Caretall, Wint's sweetheart, and, as usual, looked very pretty, but she lacked the spontaneity so charmingly expressed by Ann Forrest, who played the role of Hetty Morfee.



**"THE FIGUREHEAD"****Eugene O'Brien in Selznick Picture of Politics**

Adapted by R. Cecil Smith, from the story by John Lynch. Directed by Robert Ellis. Released by Selznick.

Sheridan Dows.....Eugene O'Brien  
 Mary Forbes.....Anna Q. Nilsson  
 Sylvia Freeman.....Ora Carew  
 Frank Freeman.....Edwin Stevens  
 James Durfee.....Joseph Gerard  
 Kitty.....Frances Parks  
 Mrs. Devlin.....Kate Price

There is something in American audiences that never fails to respond to stories of politics, and "The Figurehead" affords an unusual chance for this sort of response—in that it is in the first rank of pictures of its type.

Eugene O'Brien appears as a popular young society idler who is generally considered as short on brains as he is long on money and manners. When the two political bosses of the town get together to decide on their plans for framing up the forthcoming election, they hit upon this young idler, Sheridan Dows by name, as a candidate certain of defeat. That is just what they are looking for to run against James Durfee, one of the bosses himself.

Dows treats the matter as a huge joke until the girl he is in love with chides him for wasting his time and accomplishing nothing. The idea suddenly occurs to him that here is his opportunity to really do something, so he accepts the nomination.

The campaign proves a bitter one, since Dows is not the figure head his sponsors had planned for him to be. Through the jealousy of a girl who long tried to capture him for her own there is a scandal started involving the name of Dows' sweetheart in the hope that he will withdraw from the fight rather than have it published. But the editor of the paper which carried the story admits publicly that the story is false, and the election goes to Dows.

Eugene O'Brien plays Dows with his accustomed grace and finish, and his supporting cast is beyond criticism. Anna Q. Nilsson is the girl in the case, and Ora Carew the rather unpleasant little person who throws herself at Dows' head unsuccessfully.



Above, Eugene O'Brien in "The Figurehead" (Selznick) is about to win a golf match, and if Ora Carew has her way he will also win her. She is doing everything in her power to help him along in both games

At the right, Eugene O'Brien shows why he is more or less indifferent to Miss Carew, for the lady in this case, Anna Q. Nilsson, occupies all of his attention. She helps him win in a bigger game than golf—that of politics





# Passers-By

From the Play by  
C. Haddon Chambers

NOVELIZED BY J. STUART BLACKTON



Little Peter and Burns entertain each other in "Passers-By" (Pathe)

## PART III

### Synopsis of Parts I and II

Peter Waverton, feeling a kindly spirit toward all humanity, opens the doors of his lodgings to derelicts of the street. Among these are: "Nighty," a cabman; "Pins," a tramp, and also—Margaret, who happens to be the long lost love of his youth. He gives them shelter and listens to Margaret's story. She tells him that she is earning a living by sewing now that she has some one to live for—her child and his. His sister and his fiancée arrive and though Margaret has slipped away, they find her glove.

PETER took it calmly. Very calmly. He had a score to settle with Lady Hurley and he preferred to do it when Beatrice was not around.

As for Beatrice, she smiled curiously at Peter. She thought she understood thoroughly the man she was to marry but this seemed an unexpected occurrence.

They stood in silence. Eyes looking from the telltale gloves to the severe face of Peter.

"There is much explaining for you to do, Peter," Lady Hurley challenged.

"There is much explaining I wish to hear from your own lips," said Peter sternly.

Lady Hurley started at the warning note in Peter's voice.

"Come along, Beatrice," she said. "We will let Peter explain himself at some other time."

With that she left the apartment followed by the puzzled Beatrice. Pine followed them to the door shaking his head sadly.

Waverton strode over to the window and watched the car pass out of sight. The fog had lifted just like the fog which had enveloped his heart. He felt as if he had been born again.

The door swung open and a strange character entered. There was something oddly familiar about the man but the many passing events had blurred Peter's vision.

"Pine, the bloomin' idiot," the figure said, "Pine, 'e put the razor

on me! A liberty I calls it, sir! A h'outrage!"

Waverton gasped.

"Great Scott!" he exclaimed. "It's Burns!"

"It ain't me!" Burns protested. "It ain't like me! I'm all changed, and Pine did it. I didn't want no shive, I didn't want no bath! I aint used to it."

Peter laughed till the tears rolled down his cheeks.

Burns looked on protestingly.

"Wot are you going to do with me now, sir, you've got me fixed up this 'ere way?" he asked.

"Oh, don't let that worry you, Burns, we'll find something to keep you busy. But how's the injured side?"

"Me side's alright, sir, h'only me face don't feel right," Burns answered doubtfully.

There was a ring at the doorbell. Peter dashed to the window. Yes! It was Margaret with little Peter.

"You may leave, Burns," he said unsteadily.

As Burns left the room Waverton tried to steady his voice. He seemed to shake all over. It seemed ages to him before Pine could get to the door.

He heard footsteps on the stairs. He recognized Pine's. Then he heard Margaret's and with it the soft patter of the boy. Would they never reach the top? Pine must have surmised the touching scene which must occur for he left Margaret and Little Peter to face Waverton without the usual formal introduction. Peter turned to the doorway as they entered.

His eyes fell on the small boy first and he stood wrapped in wonder. He did not see Margaret—just his son.

"Why! He's wonderful!" he exclaimed falling to his knee in front of the boy.

"And who are you?" he added, taking him tenderly in his arms.

"I'm Peter—Little Peter, mother always calls me."

Waverton's lip trembled. He had never been overcome before by any emotion of this kind. The child was so pathetically serious.

"Who are you?" asked Little Peter.

"Me?" said the man, "I'm—why—I'm Big Peter."

"I want to see Little Peter smile," he added.

"He doesn't smile unnecessarily," championed the mother, "he's a superior child."

At this moment Burns entered.

"All the time 'e wants me to wash!" he complained. Then eyeing little Peter he walked over to him, and stooping, held out his arms.

"Hello, Boy," greeted Burns.

"Hello, Man," answered the child. And they immediately became warm friends.

"You may go now, Burns, and I'll speak to Pine about you," said Waverton smiling. "I do not want to be interrupted again. I'll ring when I want you."

Burns bowed himself out apologetically, his last glance resting on the boy.

Peter turned to Margaret.

"Would you mind leaving me with him for awhile, dear," he said, "I want to know my son better."

Margaret understood and smilingly left the room leaving Little Peter with Big Peter.

All afternoon they visited. Waverton brought out books and pictures and together they pored over them.

At last Margaret returned.

"I must take him home, Peter," she said, glancing at the clock.

Peter was puzzled. He pulled out his watch and discovered to his dismay that the clock was right.

"You will bring him tomorrow, and every day," he begged.

"I will bring him tomorrow," she promised.

Like a man in a dream Waverton followed them downstairs to the door and said good-bye.

Then he slowly ascended the stairs to his room. Coming to his senses he rang for Pine.

"Pine," he said, "should anyone ring me I am not at home. I will dine here this evening."

Pine bowed and left the room stoically. Peter lit a cigar and gazed into the fireplace. He ate his supper in silence and smoked an after-supper cigar. He glanced impatiently at the clock. About eighteen hours more he would have to wait. Yes, he could wait. Had he not waited seven years for this moment of happiness. Thinking thus he fell asleep in the big armchair.

In the morning after he had bathed and breakfasted Pine entered and told him his sister wanted him for a morning golfing party.

"Tell her I'm awfully sorry," Waverton commanded, "I can't golf this morning. Have a rather important-er-appointment."

No he could not play golf that morning. He did not want to meet anyone, least of all his sister or Beatrice. He could not trust himself. He would take a canter in the Park. That would pass the time fast enough until the arrival of Little Peter and Margaret.

While Peter was enjoying the brisk horseback ride Pine and Burns were having a little scene of strife in the Piccadilly apartment.

"I guess you'll miss me when I'm gone," said Burns.

"Oh, yes, I'll miss you!" retorted Pine, "but you wont go, Burns—your sort never goes!"

They were interrupted by the sudden arrival of Margaret with Little Peter.

"I had some shopping to do," she explained, "and I thought it best to leave Little Peter here. I am coming back later."

(Concluded on page 1316)



He tip-toed into the bedroom and bent over the sleeping mother and child



## *A Broadway Cowboy*

BY HERBERT B. CROOKER

<sup>1</sup>  
**N**OW the "drys," who rule the nation, with their grape-juice syncopation  
Have overflowed the yearly cherry crop,  
So the maraschino cherry, that was once delicious, very,  
Is disguised into a common choc-late drop;  
Randy is the boy who feeds 'em to the girl who thinks she needs 'em  
Which is quite correct and proper, you'll agree,  
(Randy is a Broadway actor, now a most important factor,  
For his present standing popularity.)

<sup>3</sup>  
**N**OW the story's plot has shifted, way out West our hero's drifted,  
Where his company is playing all the tanks,  
But the author used his dome and made the West the girlie's home  
When our Betty was expelled from School, with thanks;  
Randy's trunks were left behind—so he wears the Western kind  
But—sad to say, he's taken for a thief,  
So, no wonder he is seething—interference with his breathing  
Makes him think that he's about to come to grief.

<sup>2</sup>  
**N**EVER mind just how she met him—she is sure she can't forget him—  
(He plays a Western hero on Broadway),  
From her boarding school seclusions he has 'wakened new illusions.  
Unlike his Western "bronc" she can't say "Neigh";  
In this scene with all the water Randy really hadn't oughter  
Drop the lady in an atmosphere so damp,  
But you see she's Betty's teacher, with the morals of a preacher,  
And she tried to put a crimp—but got a cramp!

<sup>4</sup>  
**A**S the rope begins to tighten and dramatic moments heighten  
Our dear Betty slyly shoots it—with a knife,  
This was just like in the play—(of our hero)—on Broadway  
But the latter guaranteed him longer life;  
Betty's father was enraptured, for in spare time Randy captured  
All the bandits who had robbed his only bank,  
So we have a happy ending—you see Randy condescending  
To shake hands with his mad rival, Sheriff Hank.





# THE WEEK'S BROADWAY PICTURE SHOWS

## THE STRAND

### Double Feature Bill Attracts Many to Big House

Although "Married Life," a comedy, was the electric-lettered beacon that attracted passers-by into the Strand last Sunday, it was *Tom Moore*, in the film version, "The Great Accident," who claimed and held the audience's attention. Not that "Married Life" is not all that one could ask for in the way of comedy—in fact, it is a side-splitting farce—but it is not up to the usual standard of comedy usually maintained by the Strand.

"The Great Accident" is from the pen of *Ben Ames Williams*, and recently ran in the *Saturday Evening Post*. Goldwyn has spared no expense in making the film an elaborate success, and *Mr. Moore* has put his best efforts into the many-sided character of *Wint Chase*, a perverse juvenile. Contrary to the usual order of things, "Wint" begins as a failure and winds up as a grand success.

The plot of the story abounds with pathos and comedy, being a happy combination of politics, dark plots and light romance.

The Strand Symphony Orchestra traced the whimsical melody of *Fantasia Hongroise*, by *L. Grossman*, with a graceful delicacy which was felt and appreciated by the many music lovers present, while the closing number, *Chopin's Polonaise Militaire*, seemed to borrow new grandeur from the deep-toned Strand organ.

The Strand Topical Review showed events of last minute interest, including the triumphant homecoming of the men who nominated Coolidge; Jack Dempsey's acquittal smile; the eight-year-old chess champion; the pre-contest doings of Sir Thomas Lipton's various Shamrocks; the latest English Turf Meet, and the Army Men's Olympic Teams in action at West Point.

That the old operatic songs never lose their charm was proved beyond doubt by the approval accorded *Redferne Hollinshead's* tenor role of *Then You'll Remember Me*, although *Mr. Hollinshead's* sympathetic interpretation added much to its effectiveness.

The Strand seemed to be the theatrical magnet of the city on Sunday night, judging from the overflow through that crowded lobbies and pavement.

## THE RIALTO

### W. S. Hart in "Sand" Heads Varied Program

William S. Hart in "Sand," a typical Hart "western" is the feature of the program this week. The cowboy hero's Pinto pony, almost as famous as Hart himself, plays a really big part in this photo-drama, for it is because of his love for the animal that he starts a feud that ends, not in death, but in matrimony. There are touches of western humor when the cowboy hero steals the rooster's dinner by shooting the ears of corn away from under his bill. Besides *Mr. Hart* and the pony there are in the

## Double Feature Bill at Strand—W. S. Hart at the Rialto—"Passers-By" at the Capitol—Comedy Program at the Rivoli

cast: *Mary Thurman*, his beautiful leading woman; *G. Raymond Nye*, *Patricia Palmer*, *William Patton*, *Lon Poff* and *Hugh Sackson*.

*Al. St. John* in "The Aero-Nut," a Warner Brothers comedy, adds to the humor of the occasion. "The Lone Trapper," a scenic of the Canadian northwest, is soothing to the eyes.

*Hugo Riesenfeld* prepared a music program so diversified that nearly every taste ought to be satisfied. It opens with *Massenet's* overture to "Phedre" by the Rialto orchestra, *Mr. Riesenfeld* and *Lion Vanderheim* conducting. The Ampico reproducing piano plays *Rubinstein's* concerto and *Alma Doria*, soprano, sings. *Desha*, the little Serbian girl whose bubble dance was a sensation at the Rivoli, offers the same bit at the Rialto. The organ solo, played by *John Priest*, was the *Pilgrim's Song* by *Batiste*.

by *Albert E. Smith*. A *Prizma* film, showing beautiful glimpses of the Hawaiian Islands, an English fog scene and an entertaining digest of animated pictorial news publications round out a comprehensive motion picture program.

The musical program provided a potpourri of entertainment.

The most imposing number is the orchestral rendition of "Tannhauser," assisted by the Capitol ensemble and the grand organ, with *Arthur Depew* at the keys. During this rendition, the "Pilgrims' Chorus" is beautifully sung by the Capitol ensemble.

*Paderewski's Minuet* is cleverly used as a vehicle for a beautiful ballet, led by *Mons. Oumansky* and *Mlle. Gambarelli*. The Capitol ensemble also sings the number during the ballet offering, constituting a charming and novel combination.

## THE RIVOLI

### Comedy Week Bill Presented—"Sick a Bed" the Feature

*Wallace Reid* in "Sick A Bed" is the headliner of a comedy week bill at the Rivoli Theater this week. Films and music are all in a light or humorous vein.

The *Wallace Reid* picture, which also has *Bebe Daniels* as an extra attraction, makes the audience forget the weather. *Reid* plays the invalid, in order to avoid testifying in a divorce case, and has *Bebe* for his nurse. No wonder he stayed sick for three weeks, and swore he didn't want to get well! The photograph is pictureized from the stage success by *Ethel Watts Mumford*. *Sam Wood* directed. In the cast are: *John Stepping*, *Winifred Greenwood*, *Tully Marshall*, *C. H. Geldart*, *Lucien Littlefield*, *Robert Bolder*, *Lorenza Lazzarini* and *George Kuwa*.

A comedy, a scenic and the Rivoli pictorial, full of special feature bits, completed the film part of the program.

The music program is even more full of mirth than the film part. *Hugo Riesenfeld* has selected the *Hungarian Comedy, Overture*, by *Keler Bela*, to start the day's fun, and *Frederick Stahlberg* and *Joseph Littau* conduct. Later there is a second orchestral number, *J. Hayden's Surprise Symphony*, that delightful bit in which the musicians leave the pit one by one, until the conductor is left all alone with his baton.

*Martin Brefal*, tenor, and *Edoardo Albano*, baritone, sing the duet from Bizet's *The Pearl Fishers*. Special stage settings have been prepared for the offering of the New School of Opera and Ensemble. In addition to all this vocal and instrumental music, *Mme. Lubovska*, the interpretative dancer, who has been at the Criterion for the last three weeks, appears in a dance based on *Dvorak's Humoresque*. The organ solo, played by *Firman Swinnen*, is *Scottish Fantasy*, by *J. Macfarlane*.

## Mabel Taliaferro in Film

Mabel Taliaferro is starred by the Jaxon Film Corporation in a six part production entitled "The Rich Slave," offered on the State Right Market.

The authorship is ascribed to *Lloyd Lonergan*; and *Romaine Fielding* plays the lead and also has credit for directing the picture. In the cast are *June Day*, *Joseph Smiley*, *Edgar Veller*, *Ira M. Hards*, *Barney Gillmore*, *Ben Hendricks*, *Herbert Standing*, *Emile La Croix*, *Robert Forsythe*, *Morgan Thorpe*, *Joseph Webber*, *A. H. Brady*, and *Master Bert Hopkins*. The Photo Products Export Co. is releasing the picture.

## Starts Work on "39 East"

*Constance Binney* started work recently on the film version of "39 East" for Realart. It was in this play a little over a year ago that *Miss Binney* made her first popular triumph on the stage, and was greeted widely as one of the country's most promising young actresses.



Charles Ray in "Paris Green" (Paramount) only has to say "Present Arms" and his dog straightway obeys

## THE CAPITOL

### "Passers-By" and Elaborate Music Bill Featured

"Passers-By," an exceedingly human play with types rather than "set-ups," is the feature film attraction at the Capitol. It is an impressive motion picture version of *C. Haddon Chambers'* famous stage play.

"Passers-By" introduces *Herbert Rawlinson* and a cast, including *Tom Lewis*, *W. J. Ferguson*, *Dick Lee*, *Leila Valentine*, *Ellen Cassity* and *J. Stuart Blackton, Jr.*, remembered for his work in "The Battle Cry of Peace."

There is a humorous *Larry Semon* comedy, "Solid Concrete," presented

Following the rendition of the well known Hawaiian farewell song, *Aloha*, by the Capitol ensemble incidental to the projection of scenes from the Hawaiian Islands, the musical melange delves into the atmosphere of popular music, introducing a new fox-trot, entitled *I'm Coming Back My Honey Lou*, with words and music by *Mrs. Carrier Worrell*. The number is sung by *Sudworth Frasier*, assisted by the Capitol ensemble.

The most beautiful combination of music and ballet yet seen at the Capitol is produced during the orchestral rendition of *Victor Herbert's "March of the Toys"*. Sixteen girls participate in the marionette feature of the ballet, the number being also accompanied in its entirety by the Capitol ensemble.

*A little scene of domestic harmony in the home of Wallace Reid, Paramount star. Mrs. Reid (Dorothy Davenport) is teaching her young son, Wallace, Jr., to accompany his father. She thinks all sons should learn to accompany their fathers—musically and otherwise.*



*May Allison, star of Metro pictures, on the beautifully terraced lawn of her new home in Beverly Hills, California. That well known ditty, "Home, Sweet Home," must have some real meaning for Miss Allison.*





# Little Trips to Los Angeles Studios

WITH RAY DAVIDSON

**"M**ISTER ANTONIO," otherwise known as *Otis Skinner*, is supposed to be in town. He is scheduled to do "Kismet," under the direction of L. J. Gasnier. *Rosemary Theby* will play opposite.

*Ora Carew*, after a short vacation, is to play in another *Clermont* picture. It is titled "The Cross Roads" and *Lloyd B. Carleton* will direct. *Melbourne McDowell* and *Lawson Butt* are also in the cast.

*Roscoe Karns* has gone and done it. He beat it off to Santa Ana and took unto himself a wife. The bride was *Mary Mathilde Frass*, daughter of Henry Frass, a rich Texas cattleman.

The Hermann Film Corporation, through the Los Angeles Evening Express, is seeking a new leading lady. From the amount of pictures received by the paper it looks like every woman in Los Angeles aspires to be a Cinema queen.

Another new film company. Formation of a \$100,000 corporation for the production of "animated mud" comedies has been announced by *John W. Dwan*, head of the Dwan Films, Inc. of Los Angeles. Special Pictures Corporation will distribute. Now it's the title writers

## Who Have Combined

*Katherine Hilliker*, *Raymond S. Harris* and *H. H. Caldwell* have formed an organization to be known as the Hillikerites.

Construction of a \$500,000 motion picture studio by the Robertson-Cole interests has been announced. It will be built almost opposite the present Brunton lot. Actual construction starts before fall.

*Carmel Myers* is rapidly becoming accustomed to the Cooper-Hewitts again. She is finishing in "Polly's Trail," her first picture since her adventures in the musical comedy realm.

*Jean Corey* is to play in "The Great Lover."

*Doraldina*, the oriental dancer, is due at the Metro studios, where she is to appear in a picture prepared for her and titled "The Passion Flower."

Talk about class, then read this. The Metro organization has completed

## A Garden Studio

for its literary talent. Beautiful fountains, flowers, of course, are included.

## "Animated Mud" Comedies Coming — Von Stroheim Wants Leading Woman — Doug and Mary May Act Together — Colleen Moore Gets Offer

It's all right to have make-up on in Los Angeles, but actors are agin it when outside the city. The other day *Frank Campeau* was in a nearby town and went into said town's most fashionable restaurant. *Frank* had on some discarded clothes, and the waitress told him he would be given

*Jack Freulich*, Universal's portrait artist, claims the distinction of taking the favorite photographs of *Herbert Hoover*.

*Wheeler Oakman*,—*Mr. Priscilla Dean*,—will support his wife in "Outside the Law." *Tod Browning* wrote the story and will direct.

## BEHIND THE SETS AT VITAGRAPH

IF you're a pilot, or better, a navigator of streets, you'll be able to find Vitagraph. If you are neither, don't try to find the studio unless you have an experienced guide. For this studio—and it's one of the oldest—is located cozily in a little valley between Los Angeles and Hollywood. In addition to being a pioneer studio, it has several of the pioneer players. For instance, *Bill Duncan*, who is just finishing "The Silent Avenger," *Edith Johnson* is opposite. *Bill* tells me that his next story is going to be some sort of a mystery—different from the usual kind. *Tony Moreno*, another pioneer, is doing "The Veiled Mystery," whatever kind that is. *Pauline Curley* is opposite. *Duncan* megaphones himself, while *Moreno* has *William J. Bowman* do the "yelling." *Tony* will be serialing until about October 1, then he will do feature stuff, so he says. There's still another episodic company at work on "Hidden Dangers." More

mystery stuff evidently. *Joe Ryan*, *w. k. villynn*, and *Jean Page* are featured. *Larry Semon*, he of pie-throwing fame and tortoise shell glasses, is making another farce. *Larry* admits this new one is to be his masterpiece. Almost forgot *Earle Williams*. Assisted by *Chester Bennett*, director, *Earle* is completing "The Purple Cipher." Always knew that ciphers were round, but since when did they become colored. *Henry Barrows*, *Vola Vale* and *Allen Forest* are in the case. *Jimmie Aubrey*'s making another program comedy. *Jess Robbins*, director. *W. S. Smith*, studio manager, has got himself in "dutch." At the request of *Duncan* he was cast for a small part in the serial. Now *Duncan* has enlarged the part and *Smith* finds himself tied to trains, and carried away by villains. *Albert E. Smith*, says *Bradley J. Smollen*, the studio publicity man, is due here shortly, and will remain nine months out of the year.

something to eat if he went around to the kitchen. But *Frank* didn't budge.

*Gertrude Claire*, who made quite a reputation on the legitimate, is playing in *Allan Dwan*'s last Mayflower feature.

*Eddie Kull*, the demon serial megaphoner for Universal, is to try his hand at another eighteen-episode thriller. This time he will tell *Eileen Sedgwick* and *James B. Warner* what to do.

*Tony Gaudio*, the eminent cameraman, is a proud papa. *Tony* was at work the other morning when he received a S.O.S. to hurry home.

*Sidney Franklin* has purchased a beautiful site in the Hollywood district and shortly will build a mansion.

We don't believe it, but *Niles Welch* claims he has had eight leap year proposals within the last week.

Evidently there is money in other businesses besides the picture industry.

## Sessue Hayakawa Has Acquired

a controlling interest in a cotton-culling machine company. The oriental star will shortly make "East is East."

Rumors are to the effect that *Anna Q. Nilsson* has had several offers to be starred.

*Bernard Durning* is considering the forming of a masculine cinema ball team. *Buster Keaton* wants to be the pitcher and *Fatty Arbuckle* has signified his intention of being fifty-second water carrier.

*Guy Milham*, until recently with *Dave Warfield*'s "Auctioneer" company, has deserted the stage for the silversheet. He's playing at the American studio in a production directed by *George L. Cox*.

*Hallam Cooley* has two machines now; a large and small one. He's named 'em Mutt and Jeff.

Wanted a leading woman: This is the verbal ad being sent around by *Eric Von Stroheim*. *Von* declares he has interviewed fifteen hundred blondes but has yet to find the right one.

It is wiser to buy plumes than raise an ostrich, so *Seena Owen* has learned. The *Cawston Ostrich Farm* presented the actress with a week-old ostrich chick. *Miss Owen* decided to raise the bird, but inside of three weeks it grew so large that it took all the player's salary to keep it. The ostrich is now back on the farm.

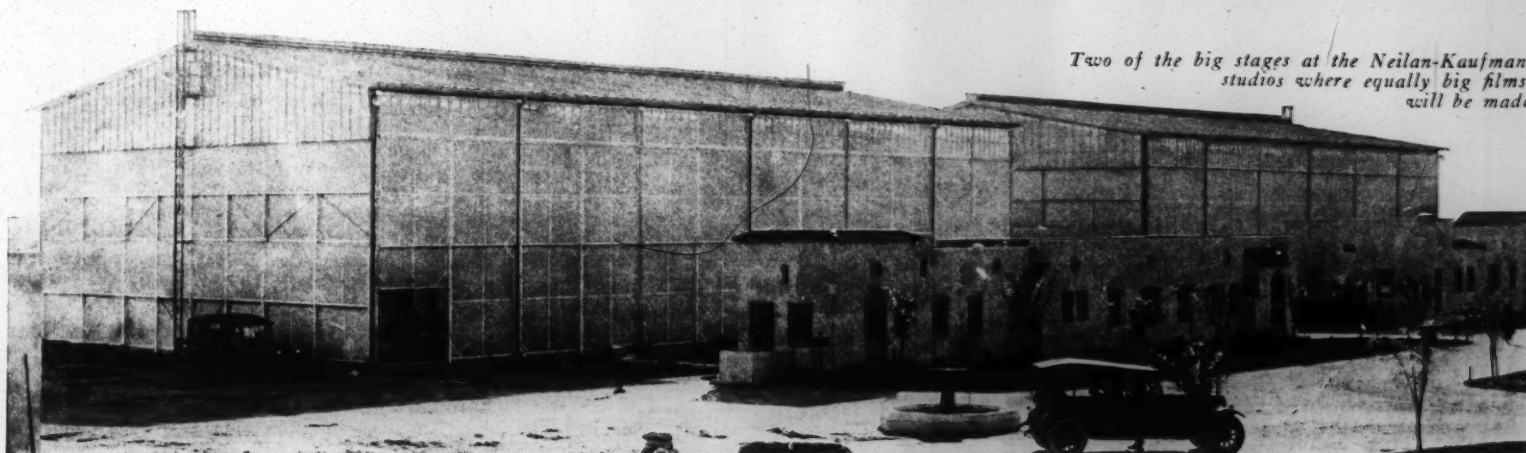
*Doug Fairbanks* has bought "The Curse of Capistrano," the famous thriller from the hand of *Johnston McCulley*. It is rumored that *Mary* or *Mrs. Fairbanks*—call her what you like—will be seen in the role

## Of the Little Senorita

This Capistrano story has a Spanish caballero and a masked bandit for its heroes. Or better it will give the athletic star a chance to play a dual role, as the caballero and the bandit are one. *Doug* is to start work on this feature sometime in the near future.

*Helen Jerome Eddy* has been named instructor in a class of dramatics established by the Hollywood Girls' Studio Club.

At last it has come. *Colleen Moore*, through *Charles (Chic) Sale*, has received an offer from a New York stage producer. But for some unknown reason *Colleen* didn't accept.



Two of the big stages at the Neilan-Kaufman studios where equally big films will be made



# SCREEN NEWS OF THE WEEK

## PUBLISHER TO BE FILM PRODUCER

**Sumner Charles Britton to Present Special Pictures—To Publish Novelized Versions**

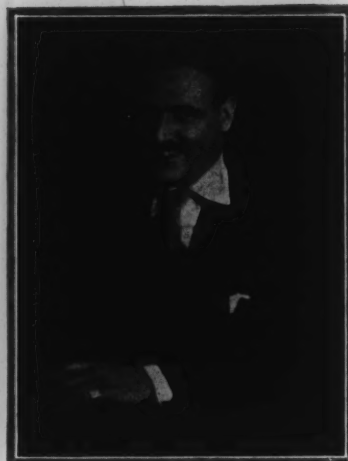
**S**UMNER CHARLES BRITTON, known to the public for many years as a publisher of books, has entered the motion picture field as the head of Sumner Charles Britton, Inc., a New York corporation with an authorized capital of \$200,000, and will shortly begin the production of a super-special picture which is to be followed by other pictures from time to time.

In the course of his career as a publisher, Mr. Britton was one of the founders of the well known firm of Reilly & Britton of Chicago of which he was president. In 1916 he organized Britton Publishing Company of New York, which brought out such successful books as "Georgina of the Rainbows," "Laugh and Live" and others. "Jenny Be Good," the most recent Mary Miles Minter release, was made from a Britton book and this is also true of "The Road

of Ambition," by Elaine Sterne, just purchased by Selznick.

Mr. Britton's association with authors of reputation, such as L. Frank Baum, Elia W. Peattie, William Addison Lathrop, Annie Fellows Johnston and many others together with his long experience in selecting stories should stand him in good stead in his new venture. Among other famous names on his list appear those of two well-known picture stars—"Bill" Hart and "Doug" Fairbanks, both of whom are successful authors as well as actors.

Sumner Charles Britton, Inc., will produce only super pictures and the production of each picture will synchronize with the publication of the story in book form, so that there will be a complete tie-up in the book, picture and newspaper syndication field on every story which bears the imprint of the new company.



**WALTER McGRAIL**

who appears with Pearl White in her recent Pathe serial, "The Black Secret"

## Pickford Films Honored

The Board of Merit of the Motion Picture Theatrical Association of the World, awarded its first seal of merit for any motion picture yet produced to Mary Pickford, for her latest production, "Suds," which will be released by United Artists very shortly. Hiram Abrams, president of the "Big Four," was notified of the award this week, and immediately sent a wireless message to Miss Pickford, who was in mid-ocean, on her way to England with her husband, Douglas Fairbanks. The formal presentation of the gold medal of the seal of merit will be made to Mrs. Charlotte Pickford, Mary's mother, at a special presentation ceremony on Sunday evening at the George M. Cohan Theater. The presentation will be made by Frank Bacon, and an address will be made by Governor Alfred E. Smith, of New York.

## To Speak Parts Before Camera

A novel development in the staging of a motion picture was marked in the picturization of "Mid-Channel," in which Clara Kimball Young is to take the feminine lead. Instead of the occasional outbursts of speech, mostly unstudied and spontaneous, that a film-actor gives vent to in the crucial moments of a photoplay, the lines of Pinero's play are to be memorized in full, and spoken outright with full dramatic force before the camera.

## Cast of "Half an Hour"

Dorothy Dalton's first picture under her new contract with Paramount will be a film version of the Barrie play "Half an Hour." The picture will also serve to welcome back to the screen Charles Richman. Albert Barrett, Frank Losee, H. Cooper Cliffe and Hazel Turney are others in the cast.

## "The Thief" to Be Filmed

"The Thief," Henri Bernstein's famous detective story, is to be Emile Chautard's first production for William Fox. Mr. Chautard, who will direct the filming, played the title role in "The Thief" when it was first produced on the speaking stage in Paris several years ago.

## IS THAT SO!

James W. Morrison has completed the leading role in the Community Production "To-morrow" and is on his way to the coast to play opposite Anita Stewart in her new picture. This is the first time Jimmy and Anita have played together since their Vitagraph days in 1914.

Harry Gribbon, long a featured comedian with Mack Sennett and other brands of comedy, has joined forces with the Christies.

Mary Alden will appear in support of Will Rogers in his next Goldwyn picture as yet unnamed.

Irving C. Schwab, recently of the Vitagraph advertising and publicity forces, is now assisting Vivian Moses at the Guy Empey offices.

Jackie Saunders appears opposite William Farnum in his latest Fox production, "The Scuttlers."

Buck Jones has just completed his latest William Fox production, the Charles Alden Seltzer story "Firebrand Trevison," under the direction of Thomas Heffroni. Winifred Westover appears opposite the star.

William Russell is taking a brief rest preparatory to starting work on a new Fox production on the West Coast. Mr. Russell recently finished "Twins of Suffering Creek."

Guy Milham, one of the leading members of David Warfield's company, has deserted the legitimate stage for the screen. He was chosen by Director George L. Cox for an important role in the current picture now being filmed at the American studio at Santa Barbara.

Vincent Coleman who plays opposite Josephine Victor in "Martinique" will have the leading male role in "Good References," the next Constance Talmadge production.

Milton Sills is the leading man in the new American Special, "The Week-End," adapted from a Cosmo Hamilton play and featuring Margarita Fisher.

## Ray Studios Opened

The new Charles Ray studios at 1425 Fleming Street, Los Angeles, were officially dedicated this week. Despite labor and material handicaps the entire building was erected in three months. The huge stage is glass enclosed, and has a novelty in a side arrangement that may be removed to permit opening for the shooting of street scenes and interiors continuously.

## Cast of "The Nobleman"

Eugene O'Brien's supporting company in "The Nobleman," a forthcoming Selznick picture, includes Martha Mansfield, who plays the leading feminine role; Ida Darling, Warren Cook, Joseph Flanagan and Tom Blake. George Archainbaud is directing. H. H. Van Loan wrote the story.

## H. B. Warner Pathe Star

Jesse D. Hampton has signed H. B. Warner as a Pathe star. Mr. Warner, who has been appearing under the Hampton management about two years, will make six pictures a year under his new contract.

## Film Stars Named by Evelyn Nesbit

Juanita Hansen and Ann Luther, moving picture actresses, are named by Evelyn Nesbit (Montagni) in the counterclaim for divorce she has filed against Jack Clifford Montagni, her former dancing partner. She was married to him after Harry K. Thaw had divorced her.

From January to June, 1920, at 166 West Seventy-second street, Miss Nesbit alleges that her husband received Miss Hansen and Miss Luther as his guests. He and these young women, it is said, will file replies denying the charges.

## Art Titles a Feature

Something new in the way of art titles is promised for "The Isle of Destiny" by Character Pictures Corporation. The company has engaged I. J. Martin, Neil McGuire and Warren A. Newcomb, three of the foremost title experts and formerly with Thomas H. Ince, to do special titles for the production. The Character Pictures Corporation believes that the importance of titles in dramatic values as well as in Pictorial values cannot be overestimated. Consequently, the very best talent attainable was secured to do the work.

## "Misleading Lady" for Lytell

"The Misleading Lady," by Charles Goddard and Paul Dickey, has been purchased by Metro as a starring vehicle for Bert Lytell. It will be Mr. Lytell's first picture to be made at Metro's New York studios following his return from California. It will be scenarioized by Arthur Zeltner.

## De Havens Begin on "Twin Beds"

Mr. and Mrs. Carter De Haven have begun production on "Twin Beds," the Selwyn comedy hit. Arthur S. Kane completed negotiations last week with the stars to handle this production for release through First National.

## Madge Kennedy to Head Own Company

When the announcement was made recently that Madge Kennedy would return to the stage early in September, following her trip abroad, it was rumored that she would desert the screen.

In refutation of this statement, comes the news that she will have her own company, known as the Madge Kennedy Pictures Corporation.

Miss Kennedy will play in four pictures a year.

## To Release Revivals

The Photo Products Export Company, No. 220 West 42nd Street, New York City, since removing to its new offices there, has entered upon a campaign of releasing revivals which will carry the company well on the fall. Following upon the Shirley Mason dramas and the Flagg Comedies, a series of Viola Dana dramas is being offered. These are to be followed by several series of original releases.

Conspicuous among these is "The Rich Slave," starring Mabel Taliaferro.

## To Film "Turn Back the Hours"

The picture rights to the Edward E. Rose play, "Turn Back the Hours," have been sold to a New York concern that plans to make a big feature of it. This is the show that was produced last year by Ray C. Ownes.

## To Star Helen Jerome Eddy

Helen Jerome Eddy will appear in the stellar role of Robert Browning's famous poem, "A Light Woman," to be produced by the American under the direction of George L. Cox.

## To Make Films in Sweden

Winifred Westover, leading woman of Buck Jones in "Forbidden Trails," and "Firebrand Trevison," sailed for Sweden on June 12 to appear in a series of Swedish photoplays.



# SCREEN NEWS OF THE WEEK

## OWE MILLIONS IN TAXES

### Chicago Exhibitors Violated Law They Didn't Know Was in Existence

CONFRONTED with the possibility of having to pay millions of dollars in back taxes through ignorance of a technicality in the law, owners and proprietors of moving picture houses in Chicago are strenuously endeavoring to effect a compromise with the government.

Having violated a law unknown to them and declared vital by officials as the only means of checking on the huge taxes derived by the government through amusement sources, hundreds of theater managers have quietly

visited the offices of the Internal Revenue Department in an attempt to effect a compromise.

The law provides that the legend "Good only for admission of a child under twelve years of age" must appear on the face of all tickets for which the standard adult tax was not paid to the government.

Practically all of the theater managers and proprietors of amusement parks in Chicago failed to provide special stamps on tickets for children, revenue men said.

### Cast of Ray Pictures

Charles Ray's new picture, "The Village Sleuth," from the Ince studios, to be released in September, is from the pen of Agnes Christine Johnston and was directed by Jerome Storm. Winifred Westover has the leading feminine role, and others in the cast are Dick Rush, Betty Schade, Donald MacDonald, George Hernandez and Lew Morrison.

Charles Ray in "An Old Fashioned Young Man"—story and scenario by Agnes Christine Johnston—will be one of the October releases. This Thomas H. Ince production was also directed by Mr. Storm. Ethel Shannon is Ray's leading woman and the cast includes, among others, Alfred Allen, Wade Boteller, Grace Morris and Hal Cooley.

### Bessie Love to Visit New York

Bessie Love is the latest star to make a trip to New York. Miss Love is working on the final scenes of her second Andrew J. Callaghan production, "Bonnie May," and will leave Los Angeles for the East in the early part of next week. Miss Love is coming to New York principally to purchase a complete wardrobe and to take a vacation.

### Cast of Talmadge Film

"The Branded Woman," adapted from Oliver D. Bailey's play "Branded," the story on which Norma Talmadge is now at work, and which Albert Parker is directing, will have in its cast Vincent Serrano, Percy Marmont, George Fawcett, Grace Studdiford, Sydney Herbert and Edward Durant.

### Comedy Stars on Hall's List

Frank G. Hall, president of Hallmark Pictures Corporation will release during the year twenty-six Mack Sennett two-reel comedies, one release every two weeks. The first scheduled for immediate release is "Dodging His Doom," featuring Chester Conklin and Dora Rogers.

Mr. Hall is also releasing a series of fifty-two Triangle star productions including five-reel features with Douglas Fairbanks, Norma Talmadge, Constance Talmadge, Charles Ray, Frank Keenan, Bessie Barriscale, William S. Hart, Dorothy Dalton, Louise Glaum, Bessie Love, and others.

### Loew to Build in Akron

Marcus Loew has started work on the construction of a new theater in Akron, Ohio, which will have a seating capacity of 4,000. It will be known as Loew's Hippodrome. It will be located on Main street with an additional entrance on Bowery street. It will cost over one million dollars and will be ready next January.

### To Film "Sign on the Door"

"The Sign On the Door," by Channing Pollock, in which Marjorie Rambeau has been appearing at the Republic Theater, has been sold to Norma Talmadge, as one of her forthcoming First National pictures.

## NEW COMPANY

### William Moore Patch Heads Greater America Films

William Moore Patch, the theatrical producer, returns to the film world after a three year absence, with the announcement that he is to head Greater America Films, Inc.

The company which has been formed with a capital of \$600,000 will have the menace of radicalism as the subject of its first production, tentatively titled "The Crimson Dawn."

Captain Clifford Slater Wheeler, who was one of the only two American officers on the staff of the Minister of War of the Czecho-Slovak Army, has associated himself with Mr. Patch as Treasurer and General Manager of Greater America Films, Inc., and expects to have "The Crimson Dawn" ready for two dollar audiences, in "legitimate" theaters, for the beginning of the fall season.

### Colleen Moore to Stay in Film

Colleen Moore has just rejected a flattering offer received from a New York stage producer who sought her as an important member of the cast he is now assembling. The offer was made through Charles (Chic) Sale, and on his recommendation. When the comedian was in Los Angeles making "The Smart Aleck" with Miss Moore as his leading woman, he urged her to go on the stage for at least one season and promised her an early opportunity. Although she still hopes to appear on the spoken stage at some time in the future, recent developments in her motion picture career have forced her to the conclusion she cannot desert the silent drama just now.

### Film Aims Anglo-American Amity

Basil King is writing a scenario calculated to strengthen the friendship between the United States and England. Under the title of "The Ultimate Aim," it is dedicated to the Anglo-American Unity League, Inc., an organization for the purpose of promoting, fostering and maintaining good will and comradeship between the American and British peoples. It will be produced by Goldwyn.

## TOURNEUR'S

### NEW PLANS

#### To Make Not More than Four Pictures a Year

Maurice Tourneur's contract with the Famous Players-Lasky Company is rapidly nearing its termination and he is now giving much of his attention to the formulating of his plans as a member of the Associated Producers. He is now working on the final scenes of "Deep Waters," which is being adapted for the screen from F. Hopkinson Smith's novel, "Caleb West, Master Diver," and expects to finish the production within a week or so, when he will immediately start filming the final production under his present contract.

With the termination of his present contract, Mr. Tourneur states he will entirely change his method of producing motion pictures. In the future Maurice Tourneur will make fewer pictures a year; possibly not more than two or three, and in no event will he make more than four.

In forming his new organization, Mr. Tourneur will carry a few capable actors in stock, but the majority of his players will be cast according to their ability to interpret the characters of the story at hand. Jack Gilbert, who was engaged as a permanent member of Mr. Tourneur's organization some time ago to play juvenile leads, is now one of the important factors of the organization, having been given the post of assistant director as well as that of adapting the stories for the screen. Barbara Bedford, although unknown to the photoplay fans at the present time, is another important member.

### Mary Miles Minter's Age

Rumors that Mary Miles Minter is 26 or 27 were definitely set at rest in Los Angeles when a recent Federal Court decision put on record that the picture star reached her eighteenth birthday on April 1, 1920.

The question of whether or not Miss Minter was a minor at the time of signing a contract with the American Film Company was a pivotal one in the suit by which Miss Minter sought to recover \$4,126, in back salary. A counter suit for \$100,000 damages, filed by the film company, was thrown out of court. Miss Minter was awarded \$4,000 by the jury.



Mary Miles Minter in "Peggy Rebels" (American) looks pensively at the sea and considers rebellion in a very demure and becoming manner.



This is how John Wenger arrayed the Capitol Theater stage for the prologue to Nazimova's latest Metro picture, "The Heart of a Child," when it was shown at the world's largest theater



Gloria Swanson in Paramount's "Male and Female" writes a letter under very grave difficulties with the aid of her trusty fountain pen.

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Estab. 1892

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"The New Silks First" NEW YORK

## "Passers-By"

(Continued from page 1307)

"Very good, ma'am," Pine answered respectfully, "the master is h'out but I knows as how it'll be all-right."

At the sound of Little Peter's voice Burns entered.

"I'll take care of him, ma'am," he said, while Pine glowered jealously.

"That's very kind of you. I'll go now. If Mr. Waverton should return suddenly please tell him I'll be back shortly." She turned to the door followed by Pine.

Burns lifted Little Peter up on the soft couch.

Little Peter grinned silently.

And Burns once more went through the picture books with Peter. Suddenly Burns asked:

"Do you like rabbits?"

Peter nodded delightedly.

"I know where there's 'undreds and 'undreds of 'em! Want to hunt some up?"

Peter nodded a smiling approval and Burns bundled him up snugly for the cold weather. They left the place hand in hand.

Shortly after their departure Waverton returned and prepared himself for the eventful afternoon. Pine entered the room.

"They'll be here shortly, Pine," began Peter.

"Beg pardon sir," interrupted Pine, "but the boy—'e's 'ere now."

"Where?" exclaimed Waverton in surprise.

Together they searched the apartment but traces could be found of neither Little Peter or Burns.

"'E's kidnapped 'im!" muttered Pine. "I always 'ad an instinct about that—that cockroach!"

The bell rang and Margaret was ushered in.

"Where's Little Peter?" she asked.

"He's out for a walk with Burns," said Waverton not wanting to frighten her, "he should be back directly."

Once more the bell sounded.

"There's Little Peter now!" exclaimed Margaret.

Peter dashed over to the window.

"No," he said, "it's Lady Hurley." Margaret's face was filled with fear and dismay.

"Never fear, dear," Peter assured her, "we will face them together this time."

Lady Hurley and Beatrice were ushered in by Pine.

"Good day, Peter," began his sister, then seeing Margaret she stopped and stared in amazement.

"Beatrice," said Peter, "you remember Miss Summers?"

Lady Hurley was stunned.

"How dare you," she thundered, "introduce such a woman to Beatrice?"

"I feel Miss Dainton understands," explained Margaret. "My presence here is an accident and implies no disloyalty to her."

"One moment, Amelia," Peter's voice was filled with anger. "I want to inquire about certain letters which I never received. You know what I mean!"

Turning to Margaret he said: "You will remain here until your little son returns."

A look of understanding passed over the face of Beatrice.

"Beggin' your pardon, sir," said Pine, stepping forward, "I 'eard Burns talkin' about rabbit 'untin'.

They might 'ave gone out 'Ounslow way, sir."

"Thank you, Pine." And turning to Lady Hurley, "I see your car is below. I'm going to borrow it for the afternoon until I find my boy."

With that he left the room and dashed down into the waiting car.

Down Piccadilly they speeded. Waverton thought the car never traveled so slowly but a glance at the speedometer dispelled his fears.

At last they reached the suburbs and were nearing Hounslow. As they approached the woods Waverton spied a hunter and sprang out of the car.

"Have you seen anything of a man with a small child?" he inquired.

"Yes, sir," replied the man. "I passed 'em a few moments ago right up this path."

Muttering thanks Waverton dashed up the path indicated. Through the snow and shrubbery he went, hotly on the trail. At length he spied a strange sight in the distance.

As he drew nearer he saw Burns huddled up on the ground, his back resting against a tree, holding the small figure of Little Peter in his arms. In his delight all words of anger failed him. He bundled the two stragglers into the car and turned about for home.

Waverton tiptoed up the stairs with Little Peter in his arms. He was met at the top by Beatrice, who put her finger to her lips.

"She is sleeping," she whispered.

Peter walked softly into the bedroom and carefully laid the child down beside the sleeping mother. Then he came out to face his sister.

"I have nothing to say, Peter," she said, sorrowfully. "I know I have wronged you terribly. I trust that sometime you will see fit to forgive me." With that she started for the stairs.

But Beatrice—Peter did not know exactly what to say to her. It was extremely awkward. She, however, solved it for him.

"Peter," she said, walking up to him and taking both his hands in hers, "in the beginning—our beginning—you told me there had been a great love in your life. She was that love—dear old Peter!" And choking back the tears she hurriedly followed Lady Hurley down the stairs.

Peter walked slowly over to the window and watched their departure.

"'Passersby," he thought. How much he had missed in life by not observing the goings-on of the streets more closely. He tiptoed into the bedroom and bent down beside the sleeping mother and child.

THE END.

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Do you know of any reliable individuals or song publishers who are in the market for poems?

W. W. P.  
Punxsatawney, Pa.

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street, N. Y. C.; Jos. W. Stern & Co., 102 West 38th street, N. Y. C.; T. B. Harms Co., 62 W. 45th street, N. Y. C.

Do authors whose plays are converted into moving picture scenarios get royalties or percentages from the motion picture producing companies? I have had published in magazines three short stories recently and have an idea that they would picture very well. Any information you can give me will be received with much gratitude.

A. JAY,  
Yonkers, N. Y.

It is not customary, I understand, for motion picture producing companies to pay royalties or percentages on the stories which they buy. Their procedure is for these companies to buy the scenario rights of a story and to use it with as many or few changes in the original idea as they please. They may preserve only the name of your play. They may preserve the characters, and they may adapt your entire plot. From the money standpoint, this is usually satisfactory to the author.

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Down where the billows roll and plunge upon the sands, and circling sea gulls sweep across the sky, Sammy Lee has staged a revue for Jean Bedini at the Shelburne with chorus work outstripping anything in metropolitan haunts. The dancing floor in the dining room at the Shelburne is somewhat like the diazoma of a Grecian Theater, and the seats and tables rise tier upon tier around it. This thoughtful arrangement allows an unobstructed and uninterrupted view of all the intricate manoeuvres and evolutions of the entire revue, from the "Let 'er go!" of Lieutenant Bryma at the start to the final wobble of the dancing parsons at the finish.

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## VAUDEVILLE IN MANY CITIES

**BALTIMORE: MARYLAND**—The third week of the summer season here finds a much better program than is often found in the winter season. Bert Errol is the headline attraction here this week. Mrs. Gene Hughes, assisted by Benton Ressler and company offer a skit "When He Came Back." The scene is laid in a mother's home about to receive her son from France. She hears that her son has married a French girl and is very indignant, but later upon their arrival she changes considerably due to the clever grandmother impersonated by Mrs. Hughes. The act is full of action. Ruth Royce introduced several new songs that pleased the audience and her unusual execution of "By Jingo" went over big. Lois Josephine and Leo Henning, assisted by Leo Feiner at the piano offer a singing and dancing act of merit and the dancing in the act demonstrated that both have mastered some original steps. Eddie Borden, assisted by "Sir" Frederick Courtney entertain with an act full of pep and is one of the best spots on the program. Maude Powers and Vernon Wallace, in "Georgia on Broadway" offer a before-the-curtain singing number that is exceptionally good. Transfield Sisters present "Musical Moments," a musical act that is far different than the ordinary. Wheeler Trio open with a ten-minute somersaulting acrobatic turn, while Lucas and Inez close presenting "An Art Classic" introducing some daring balancing feats upon the trapeze. Fine.

**BOSTON: KEITH'S**—John Sully, and a large company, in a musical sketch entitled "Under the Apple Tree," was the head-

liner this week, and Mr. Sully deserved all the applause he received for both himself and his company worked hard to please the audience. The comedians, Lewis and Dody, were excellent in their act of song and chatter. Miss Belle Montrose and Partner pleased everyone with their unconventional conversation across the footlights. The artistic posings of Maria Lo were very good. Harry Holman and company presented a farce which made a hit. The songs and dances of Vinie Daly were clever and likable. Marshall Montgomery's novel act of ventriloquism scored a success. The aerial stunts of the Aronty Brothers were thrilling. Lexey and O'Connor closed the bill with some unique dances. Aldrich.

**BUFFALO: SHEA'S**—Alan Brooks and company in "Dollars and Sense" divided headline honors with Lieut. Gitz-Rice at Shea's Theater. The first mentioned was appreciated as much as on their first visit here. Hal Ford assisted in presenting the Gitz-Rice compositions; the audience were pleasantly entertained. Ruth Royce won out with her first song—she is clever and pleasing. The Three Rubes, Bowers, Walters and Crocker, are always a hit. Arthur McWatters and Grace Tyson are another pair of favorites who have not visited us in some time. Others on the bill were Bod and Peggy Valentine; the Dare Brothers; and the Ara Sisters. Barker.

**CALGARY: ORPHEUM**—14-16, Louise Dresser in individual songs, ably assisted by Jack Gardner, headlined and went big. Elsa Ryan made a big hit in "Peg for

(Continued on page 1322)

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Short." Clafa Marlon was another big favorite. Other good acts: Novelty Clintons, Palo and Palet, a skit "At the Depot," and Anita Diaz' Monkeys. Business good. The Orpheum Circuit is trying the experiment of running all through the summer.

**FALL RIVER: EMPIRE.**—Bill 21-26, Carter & Buddy, song and dance entertainers. Paul & Georgia Hall in "A Versatile Couple." Charlotte Worth, a singing comedienne. Ray Fern & Maree in musical comedy diversion. Moe-Luckie & Harris-Murray in Vaudeville bits of 1920. Wille Bros., classical aerial artists. Brown's Dogs in a display of canine intelligence. The Angers in songs and novelty dances. De Witt & Robinson in "A Little of This and That." Cardo & Noll, America's Tenor and Prima Donna. Jimmy Lyons, in a "Hebrew Soldier-Statesman." La Temple & Co. in spectacular magical illusions, pleased.

**PHILADELPHIA: KEITH'S**—Harry Carroll and his musical revue, a big hit here last week, remained for another week and the reception accorded him was a tribute to the merit of the act. Roscoe Ails, assisted by Midgie Miller and an orchestra of five young men shimmied and shook to the tune of jazzy music. Aside from the dancing there was a great deal of fun in this act. Vinie Daly, singer and dancer, showed some of the steps of days gone by and she was well liked. Jack McLallen, an expert roller skater was also quite a droll comedian. He scored a deserved hit. Claudia Coleman impersonated various types of modern women. The singing and instrumental music of D'Avigneau's Celestials pleased many. The three original Regals in a fine gymnastic act won success and the bill also had merit in the smooth acrobatics of Russell and Devitt. Kinogram pictures and Topics of the Day opened the performance.

**SAN FRANCISCO. ORPHEUM**—Nellie V. Nichols, heading the bill in a new singing and character act, is proving a great hit. "Last Night," a melodious and delightfully humorous musical comedy, is presented by Earl Cavanaugh, Anna Francis and Earl Miller. Burt Hanlon has a clever monologue. Olive Smith, aided by a capable company, scores heavily in a sketch entitled "A Touch in Time." The Werner and Amoros Trio appear in a clever juggling and musical act. Emil & Willie have a unique aerial act. Jack Baxley and Lillian Porter sing old and new songs. Bothwell Browne, with his bathing beauties and the clever Browne sisters, repeat their success of last week in the Twentieth Century Revue. De Lasaux.

**SEATTLE: MOORE**—Joseph E. Howard, composer and vaudeville singer, is the headline attraction at the Moore. He presents "Chin Toy," an elaborate and colorful revue. He is supported by Ethelyn Clark, Max Ford, Jack King, Sun Ki Gee and a chorus of twenty. Chester Spencer and Lola Williams present a clever sketch called "Putting It Over." George Rolland and company in "Fixing the Furnace." Bruce Morgan and Franklyn Gates present "The Personification of Nonsense." They are eccentric dancers and syncopated singers. Bill Robinson in "The Black Daffydill" has one of the best comedy acts on the bill. Reddington and Grant in "The Bounce Inn" is a combination of skill, thrills and comedy. Eary and Eary present an entirely different novelty.

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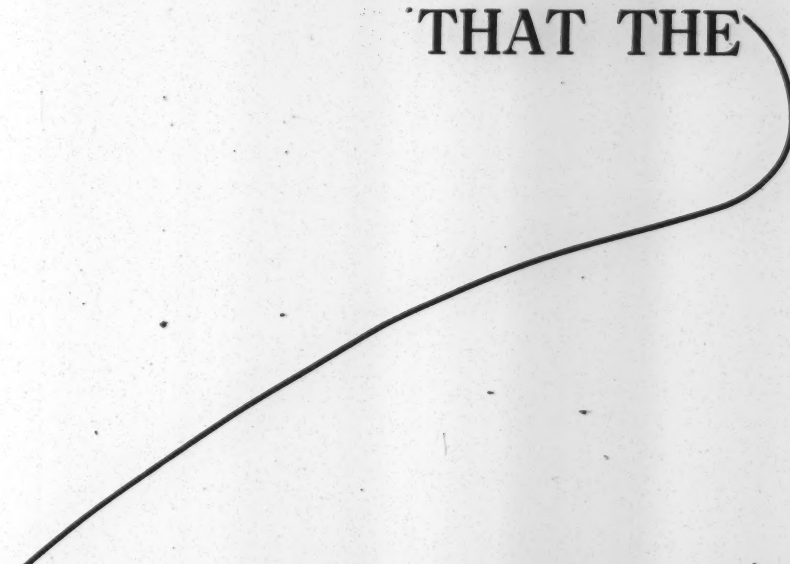


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